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AN

ITALIAN AND ENGLISH GRAMMAR,

FROM

THE ITALIAN AND FRENCH GRAMMAR

OF VERGANI AND PIRANESI;

Exemplified in Twenty Lessons.

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WITH

EXERCISES, DIALOGUES, AND ENTERTAINING HISTORICAL ANECDOTES

ALSO, NOTES AND REMARKS

CALCULATED TO

Facilitate the Study of the Italian Language.

BY J. GUICHET,

PROFESSOR OF LANGUAGES,

A NEW EDITION, ENLARGED AND CORRECTED,

BY SIGNOR A. TOMMASI.

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A KEY

TO THE

ITALIAN AND FRENCH GRAMMAR,

BY VERGANI AND PIRANESI;

AND TO THE

ITALIAN AND ENGLISH GRAMMAR,

BY J. GUICHET.

A NEW EDITION, REVISED AND CORRECTED,

BY SIGNOR A. TOMMASI.

PREFACE.

THE Italian Grammar of VERGANI, revised and improved by PIRANESI, having been for many years past universally approved of in France, as containing, in a small compass, what was necessary to acquire the rudiments of the Italian Language, it was considered adviseable to make an English version of it for the use of the English student. The study of this rich and harmonious language has, of late, become nearly as prevalent in England as that of the French, and a knowledge of it is considered, in polite society, as a necessary accomplishment.

The fundamental rules of this Elementary Grammar, and its method in general, have been carefully preserved in this new Edition; but in several parts, where the rules, (though sufficiently explanatory to the French student, on account of the great similarity between the two languages) were deemed not sufficiently intelligible to the English pupil, they are accompanied by such additional observations as were thought necessary, and in many parts, the syntactical rules, which were found contrary to the English construction, have been new-modelled, and adapted to that language, preserving, at the same time, the exemplary phrases employed in the original Grammar.

The Exercises have, in some parts, been enlarged, according to VERGANI'S Improved Edition.

To render this Grammar more complete, and, at the same time, to supply the place of an additional *Reading-book*, a number of Anecdotes have been subjoined, which it is hoped, will be found instructive, as well as entertaining, to the young student.

The Epistolary style has likewise been attended to, by the introduction of a selection of letters, written by and addressed to persons of the first distinction. They are followed by a few Poetical Extracts, from the Drama, by which the pupil may be prepared for reading the most celebrated of the Italian poets and prose writers.

As the Grammar contains a concise and perspicuous view of the principles, and an introductory specimen of each style of composition, the pupil is initiated, in an easy, amusing, and prompt manner, into the knowledge of this most beautiful, copious, and harmonious language.

No pains have been spared, nor any thing neglected, to render this Work as acceptable and useful as possible, to the notice and approbation of *Parents*, *Teachers*, and of the *Public* in general.

PREFACE TO THE PRESENT EDITION.

ALTHOUGH the Italian and English Grammar of Vergani, by Guichet, was generally recognised as the best of the existing elementary grammars in England, yet something remained to be done to put it in accordance with the progress of grammatical science; and it is hoped that the present edition will prove successful.

A great number of orthographical and idiomatical errors that occurred here and there in the past editions have now been diligently corrected; the rules in Lessons II, III, IV, V, VI, X, and XVI, which, for want of clearness and proper exemplifications, were too difficult and embarrassing to students, have been rewritten and illustrated with new examples; the table of verbs has been corrected, and improved with some additions; several new dialogues have been added to the former ones, and the models on the epistolary style, which were rather of an old date, have been corrected, and a few new letters and short notes added;—all of which, it is presumed, will render the Grammar more acceptable and profitable to the young student.

A. TOMMASI.

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DEFINITIONS.

GRAMMAR is the art of speaking and writing correctly

The ARTICLE is a small word placed before the noun, and which describes its genders, number, and case.

The NOUN, or SUBSTANTIVE, designates persons or things.

The ADJECTIVE expresses a quality of the persons or things.

The GENDERS have in their origin a relation to the words belonging to either sex. In Italian there are two genders, the masculine and feminine. There are two numbers, the singular and plural; the former designating one person or thing, the latter several persons or things.

The AUGMENTATIVE is said of certain terminations which serve to augment the sense of nouns.

The DIMINUTIVE is a termination which diminishes the force of the word.

An ADJECTIVE is in the positive degree, when it expresses simply the quality; it is comparative, when, besides the quality, it expresses the comparison; it is superlative, when it expresses the quality in a very high, or in the highest degree.

The SUPERLATIVE may be absolute or relative. The absolute-superlative expresses a quality in the supreme degree, but without any relation to another object: e relative-superlative expresses the quality in the high st degree, with reference to another object.

NOUNS OF NUMBER are those which are employed n reckoning. There are two kinds of these; the *cardinal* and the *ordinal* numbers.

The CARDINAL NUMBERS are those which absolutely and simply serve to denote the different numbers.

The ORDINAL NUMBERS denote the order and rank.

The PRONOUN is a word which supplies the place of a noun.

The PERSONAL PRONOUNS distinctly mark the person.

The POSSESSIVE PRONOUNS mark the possession.

The DEMONSTRATIVE PRONOUNS indicate or shew the subject of the discourse.

The RELATIVE PRONOUNS are those which relate to a noun, or to a pronoun, which precedes.

The INDETERMINATE PRONOUNS usually express their object in a general and indeterminate manner.

The VERB is a word which expresses either an action done, or an action received, by the subject; or rather, it merely signifies the state of the subject.

The INFINITIVE expresses the action or state in general, without numbers or persons.

The PARTICIPLE is so called, because it participates of the nature of the verb and of that of the adjective.

The AUXILIARIES. There are two verbs so called, because they aid in conjugating all the others.

The PREPOSITIONS mark the different relations which things have to each other.

The ADVERB expresses some circumstances of the noun, of the verb, or even of some other adverb.

The CONJUNCTIONS serve to connect the different parts of the discourse.

The INTERJECTIONS serve to mark an affection or an emotion of soul, either of grief, joy, &c.

The EXPLETIVE PARTICLES are certain words which enter into a phrase, without being absolutely necessary to the discourse, but which often give to it more energy or beauty.

The ELLIPSIS is a figure by which some words are omitted, but understood, and must be supplied by the reader.

AN

ITALIAN GRAMMAR.

LESSON I.

ON ITALIAN PRONUNCIATION.

THE Italian language has twenty-two letters, which are pronounced as follows:

A, B, C, D, E, F, G, H, I, J, L, M,
ah, bay, tchey, dey, a, effe, jay, acca, e, e-e elle, emme,*
N, O, P, Q, R, S, T, U, V, Z.
enne, o, pey, cou, erre, esse, tey, oo, vey, dzeta.

OBSERVATIONS.

When several vowels are found united, as *mai, miei tuoi, suoi,* &c. each vowel must be pronounced, and yet they form only one syllable.

Em, en, im, in, are pronounced as in the English words *Memnon, enemy, immense, innate.*

Ce, ci, cce, cci, are pronounced like *chey, chee.*—Examples: *Cesare,* Cæsar; *città,* city; *accento,* accent; *accidente,* accident: pronounce, *che-sar-rey, chit-tah, at-chen-to, at-che-den-tey.*

Che, chi, are pronounced *kay, kee.*—Ex.: *Michele,* Michael, *chimera,* chimera: pronounce *Me-key-ley, kee-mey-rah.*

Ge, gi, are pronounced nearly the same as *djay, djee.*—Ex.: *Gémere,* to groan, *gire,* to go: pronounce *d'jay-ma-rey, djee-rey.*

Ghe, ghi, are pronounced *gay, ghee.*—Ex.: *Ghermire* to seize, *ghirlanda,* garland: pronounce *Gher-mee-rey, gueer-lan-da.*

* The letter *j* is pronounced at the end of words like two distinct *e*'s, one after another, and not as double *ee* in English, which only give the sound of single *e*.

Gli has its peculiar pronunciation, somewhat similar to the letters *Illyee*, as in the words *bigliardo*, billiards; *bigliétto*, note; *giglio*, lily; but in the word *negligère* and its derivatives, it is pronounced the same as in English, as *negligentare*, to neglect, *negligenza*, negligence, *negligente*, negligent, *negligentemente*, negligently: and also in *Anglia*, *Angli*, poetical words for England, Englishman.

Gua, *gue*, *gui*, are pronounced *guah*, *guay*, *guee*.—Ex.: *Guadagno*, gain, *guerre*, war, *guida*, guide: pronounce *guah-dah-nio*, *guer-rah*, *guee-dah*.

The letter *I* preceded by a *c* or a *g*, and followed by a vowel is pronounced rapidly. Ex.: *cielo*, sky; *ciò*, that: *giusto*, just: pronounce *tchelo*, *tchio*, *djousto*.

J, called in Italian *i lungo*, a lòng *I* is pronounced the same as *e* in the beginning and in the middle of words; at the end of words it is pronounced like double *e*, or two separate *e*'s.—Ex.: *Jeri*, yesterday, *ajuto*, aid, *desiderj*, desires, pronounce *e-air-e*, *aye-oo-to*, *dey-see-dey-re-e*.

Qua, *que*, *qui*, *quo*, are pronounced *cou-ah*, *cou-ay*, *cou-ee*, *cou-o*.—Ex.: *Quadro*, picture, *quello*, that, *quivi*, there, *obbliquo*, oblique: pronounce, *coua-dro*, *cou-el-lo*, *coue-ve*, *ob-ble-cou-o*.

Sci, *sce*, are pronounced like *sh* in English; as *sciagura*, misfortune, *scena*, scene, *conosciuto*, known, *scègliere*, to choose, *sciògliere*, to untie: pronounce *sha-goor-ah*, *shey-nah*, *cono-shoo-to*, *shey-lee-air-ee*, *show-lee-air-ee*.

A single *S* between two vowels is pronounced like *Z*. Ex.; *Sposa*, spouse; *casa*, house; *cosa*, thing; except in compound words where one *S* is sounded like double *S*. Ex.: *dicesi*, it is said, *risonare*, to sound again, and likewise *così*, thus: pronounce *de-che-see*, *re-son-ah-re*, *cos-see*.

Z is pronounced nearly like *ts* in some words, and *ds* in others: *Vizio*, vice, *avarizia*, avarice: pronounce *vitsi-o*, *ava-rit-si-a*: *azzurro*, blue, *mezzo*, middle; pronounce *ad-zur-ro*, *med-zo*.

It is requisite to remark, for the more easy guidance of the young pupil, that, although the *h* is generally a mere sign in Italian, not being pronounced, yet, when it intervenes between the *sc* before a vowel, it changes the sound; that is to say, before *e* and *i*. The *sce* being pronounced

like *shay* in English, and *sci* like *she* in English, by the introduction of the *h*, they take the sound or pronunciation of *skay* and *skee;* as *schermare*, to fence; pronounce *sker-mar-ray;* and *mischiato*, mixed, pronounce *mis-ke-ah-to:* and so with the rest of the words which have the *h* before the liquid vowels *e* and *i*. But *sc* before the other vowels is pronounced like *sk* in English: as *scolare*, scholar; *scampare*, to escape; *scrutare*, to search; pronounce *sko-lah-rey*, *skam-pah-rey*, *skru-tah-rey*.

The principal difficulties to the learner in the pronunciation are generally found to be as follow. The *sc.* the *sch*, the *e* short, or with the acute accent (´), from the *e* broad, with the broad or grave accent (`). The *o* short, with the acute accent (´), from the *o* long, with the full or broad accent (`); these, and the two pronunciations of the *z*, present the principal difficulties to the learner: but a practice of conversing with the natives in the higher circles of society, combined with a tolerably good memory and some attention in the first instance, will conquer these as well as all other difficulties; and no scholar must suppose the knowledge of a language is to be acquired in a few weeks, or even a few months: time and practice of speaking are requisite even to the finest capacity; so that the pupil must never despair, or be dissatisfied with himself.

It has been frequently remarked, that these distinctions of sound are niceties that it is not necessary to attend to; but that is a very erroneous idea, for who will pretend that the sound of the *e* is the same in *eminent* as it is in *err* or *error*; or the *o* in *long* the same as in *open:* such then is the difference in Italian between the *o* short, and the *o* long or broad. The same remark has been made on the *z*, supposing it to have only the sound of *ts*, in lieu of the two sounds of *ts* and *ds:* how can it be contended that these sounds are alike, or so nearly so as not to need a distinction or attention? In pronouncing, for example *Fitzjames*, the *z* has the sound of the *ts*; if I pronounced it *Fidsjames*, which is softer, it is true I should be understood, and, in quick speaking, a coarse ear might not discover the difference; but to the delicate ear of an accomplished Italian, although I might be perfectly understood.

yet, in the course of deliberate conversation, to blend the sounds, would be very grating to that delicate and sensible organ; and the same with respect to the two sounds of the *e* and the *o*.*

The *s* single, coming between two vowels, has generally a soft sound, nearly like the *z* in the English words *amaze, gaze,* &c.—Ex.: *cosa,* a thing; *casa,* a house; *raso,* satin; the participles of the verb *ródere,* to gnaw; *róso, rósa, rósi, róse,* and such words as have their termination in *óso;* as *sinuóso,* crooked; *tempestóso,* tempestuous; *tenebróso,* tenebrous, &c. When the *o* precedes the double *s,* it is most generally pronounced acute or short, like *móss* in English.

List of Words with one z, *pronounced like* ts.

Zána, *a basket.*
Zúppa, *soup.*
Zámpa, *a paw.*
Zampíllo, *a water-spout.*
Zampógna, *a bag-pipe.*
Záppa, *a spade.*
Zánea, *a claw.*
Zánna, *a tusk.*
Zéppa, *a wedge:*
Zécca, *a mint.*
Zecchíno, *a sequin.*
Zimbéllo, *a decoy-bird.*
Zimárra, *a nightgown.*
Zínna, *the breast.*
Zíngaro, *an Egyptian.*
Zío, *an uncle.*
Zitélla, *a maid.*
Zítto, *silence.*
Zólfo, *sulphur.*
Zóccolo, *a sandal.*
Zólfa, *a gamut.*
Zúffa, *strife.*
Zúrlo, *gladness.*
Zóppo, *a cripple.*
Zólla, *a clod of earth.*
Zúcchero, *sugar.*
Zúcca, *pumpkin.*
Zúfolo, *a flageolet.*
Zúgo, *a fritter.*
Zéta, *letter* z.

The generality of words with the two *z*'s have the pronunciation of the *z* hard, like *ts.* The following words are however excepted, which, although having the double consonant between the vowels, are pronounced soft, like *ds.*

* The letters *m* and *n*, preceded by a vowel, are pronounced with a stress, and even a slight pause; as *conténto, ménte, innocénte;* pronounce *con-tén-to, mén-te, in-no-cén-te;* making the force fall on the *en,* and bringing in the last syllable, as just appertaining to the word, and no more. The same observation, with equal or more force, applies to the double *m,* double *n,* double *t,* double *z, l, v,* &c; as *imménso, imminénte, innésto, mezzo, azzurro, affétto, dilétto, avéllo:* pronounce *im-mén-so, im-mi-nén-te, in-nés-to, med-so, ad-zur-ro, af-fét-to, di-lét-to, av-él-lo,* &c.

Agonizzáre,* *to be dying.*
Agozzíno, *an inspector of galley-slaves.*
Amazzóne, *an Amazon.*
Autorizzare, *to authorize.*
Azzúrro, *blue, azure.*
A'zzimo, *unleavened.*
Battezzáre, *to baptize.*
Bizzarría, *whim, fancy.*
Bizzárro, *whimsical.*
Bizzóco, *a bigot.*
Canonizzáre, *to canonize.*
Caratterizzáre, *to characterize.*
Catechizzáre, *to catechise.*
Dimezzáre, *to divide.*
Dirozzáre, *to polish.*
Dozzinále, *mean, vile.*
Esorcizzáre, *to exorcise.*
Frízzo, *wit, a twitching pain.*
Gargarizzáre, *to gargle.*
Gázza, *a magpie.*
Gazzétta, a *gazette.*
Ghiózzo, *a blockhead.*
Ghiribízzo, *fantasy.*
Latinizzáre, *to latinize, to play the pedant.*
Lázzo, *jest, drollery.*
Lázzaro, *Lazarus.*
Magazzíno, *a storehouse.*
Martirizzáre, *to torment.*
Mezzáno, *a mediator.*
Mézzo, *half, the middle.*
Moralizzáre, *to moralise.*
Mózzo, *a bit, a fragment.*
Organizzáre, *to organize.*
Orizzónte, *the horizon.*
Particolarizzáre, *to particularize.*
Pòlizza, *a note, bill.*
Polverizzáre, *to pulverize.*
Profetizzáre, *to prophesy.*
Rázza, *a race, skate-fish.*
Rózzo, *rough, clownish.*
Rézzo, *shade, shady-place.*
Ribrézzo, *shivering, fear.*
Rózza, *a jade, a sorry horse.*
Ruzzáre, *to play the fool.*
Scandalizzáre, *to scandalize.*
Sbizzarrire, *to grow polite.*
Solennizzáre, *to solemnize.*
Tesaurizzáre, *to hoard up.*
Tramezzáre, *to interpose.*

Words in which the è *is pronounced full and long*

Armènо, *an Armenian.*
Alèna, *breath.*
Amènо, *sweet, pleasant.*
Appèllo, *an appeal.*
Avèllo, *a tomb, a grave.*
Allèga, *he bears witness.*
Affètta, *he wishes ardently.*
Alèppo, *Aleppo.*
Accènto, *accent, tone.*
Acèrbo, *unripe, acid.*
Aspèrgo, *I sprinkle,* (*v.* aspèrgere.)
Albèrgo, *an inn.*
Apèrto, *open.*
Accèso, *kindled, inflamed.*
Alpèstre, *wild, rocky.*
Alcèste, *Alceste.*
Attèsto, *I attest.*
Assètto, *adornment.*
Allètta, *he allures.*
Aspètto, *aspect, countenance*
Assènzio, *wormwood.*
Accètta, *he accepts.*
Apprèzzo, *I appreciate.*
Abbrèvia, *he abridges.*
Ammèzzo, *I divide.*
Allèvio, *I alleviate.*
Arrèzzo, *I shade.*
Bèo, *I drink,* (*v.* bère.)
Bièco, *squint-eyed.*
Benchè, *although.*

All words ending in *are* and *ire* have the accent on the last syllable, and therefore it is not requisite to mark them.

Bècco, *a bill or beak.*
Brève, *short.*
Balèstra, *a cross-bow.*
Bèlla, *handsome.*
Bèlo, *bleating.*
Bègli, *handsome.*
Bèffa, *a jest.*
Concrèto, *concrete.*
Crèta, *the island of Crete.*
Cèsto, *the girdle of Venus.*
Crèsta, *a crest, cock's-comb.*
Canèstro, *a basket.*
Concèsse, *he granted,* (*v.* concèdere.)
Chièsa, *a church.*
Cèrvo, *a stag.*
Cèrto, *certain.*
Consèrvo, *I preserve.*
Copèrto, *covered.*
Copèrchio, *a coverlid.*
Cospèrse, *he scattered,* (*v.* cospérgere.)
Cèrro, *a green oak.*
Cistèrna, *a cistern.*
Chimèra, *chimera.*
Clemènte, *merciful.*
Cèntro, *the centre.*
Crèsco, *v. I grow,* (*v.* crèscere.)
Concènto, *harmony.*
Cènso, *a tax, subsidy.*
Convèngo, *I agree,* (*v.* convenire.)
Contèngo, *I contain,* (*v.* contenère.)
Commènda, *he commends.*
Carèna, *the keel of a ship.*
Camène, *the nine Muses.*
Cèlla, *a cave, cellar, cell.*
Coltèllo, *a knife.*
Cappèlla, *a chapel.*
Cappèllo, *a hat.*
Castèllo, *a castle.*
Cervèllo, *the brain.*
Cèlo, *conceal.*
Crudèle, *cruel.*
Cammèllo, *a camel.*
Cautèla, *caution.*
Collègio, *a college.*
Chèggio, *I ask,* (*v.* chiédere.)
Corrègge, *he corrects,* (*v.* corréggere.)
Cèffo, *a dog's nose.*
Commèdia, *a play, comedy.*
Congèdo, *leave, permission.*
Cède, *he cedes, or submits.*
Corrèdo, *provision, rigging.*
Colèi, *she, that woman.*
Costèi, *she, this woman.*
Ciriègia, *a cherry.*
Crèsima, *consecrated oil.*
Dèvo, *I owe,* (*v.* dovère.)
Dètte, *he gave,* (*v.* dare.)
Dialètto, *dialect.*
Dilètto, *delight.*
Divièto, *prohibition.*
Dèstra, *right hand.*
Dèa, *a goddess.*
Digèsto, *a digest, digested.*
Detèsto, *I abhor.*
Dèssi, *I might give,* (*v.* dare.)
Dispèrso, *dispersed,* (*v.* dispèrgere.)
Disacèrbo, *I appease.*
Disèrto,* *uninhabited.*
Dènte, *a tooth.*
Dènso, *thick, heavy.*
Dènno (*for* dévono) *they ought* (*v.* dovère.)
Decènnio, *space of ten years.*
Disamèno, *disagreeable.*
Dicèmbre, *December.*
Diadèma, *diadem.*
Divèlto, *ploughed ground.*
Disprègia, *he despises.*
Dèggio, dèbbo, (*for* dèvo) *I owe,* or *I ought,* (*v.* dovère.)
Diomède, *Diomedes.*
Dièci, *ten.*

* This word used to be spelt with *e* in the first syllable, but *i* appears now to be preferred.

Esca, *he goes out*, (*v.* uscire.)
Erba, *grass.*
Era, *it was*, (*v.* essere.)
Egrègio, *egregious.*
Espresso, *an express.*
Etèrno, *eternal.*
Ecco, *an echo.*
Ebbi, *I had*, (*v.* avère.)
Espèrto, *skilful.*
Enèa, *Eneas.*
Effètto, *effect, intent.*
Estro, *poetic rage.*
Eutèrpe, *one of the Muses.*
Ferètro, *a coffin, bier.*
Facèto, *facetious.*
Finèstra, *a window.*
Festa, *a festival, holiday.*
Festi, *v. thou didst*, (*for* facesti.)
Funèsto, *fatal.*
Ferro, *iron.*
Firènze, *Florence.*
Frequènte, *frequent.*
Faccènda, *business.*
Feccia, *the dregs.*
Febo, *Phœbus.*
Farisèo, *a Pharisee.*
Gèsta, *exploits.*
Grève, *heavy, grievous.*
Gètta, *the act of throwing.*
Guèrcio, *one-eyed.*
Guèrra, *war.*
Govèrno, *government.*
Giudèo, *a Jew.*
Giusèppe, *Joseph.*
Gènte, *people.*
Gènio, *genius.*
Ganimède, *Ganymedes.*
Giudèsco, *judaical.*
Grèco, *a Greek.*
Immérgo, *I immerge*, (*v.* immérgere.)
Impètra, *he becomes petrified.*
Indefèsso, *indefatigable.*
Intèso, *understood*, (*v.* intèndere.)
Imprèsso, *imprinted*, (*v.* imprímere.)
Invèrno, *winter.*
Infèrno, *infernal.*
Indènne, *indemnified.*
Immènsa, *immense.*
Intènso, *intense.*
Inèdia, *diet, abstinence.*
Lègge, *he reads*, (*v.* léggere.)
Lièto, *cheerful.*
Lètto, *read*, (*v.* léggere.)
Lèrcio, *dirty.*
Lantèrna, *lantern.*
Lucèrna, *a lamp.*
Lènza, *an angling line.*
Lènto, *slow.*
Lète, *the river Lethe.*
Mèle, *honey.*
Mèsse, *harvest.*
Mansuèto, *mild, docile.*
Mètro, *metre, measure.*
Modèsto, *modest.*
Molèsto, *troublesome.*
Mèsto, *sad, pensive.*
Manifèsto, *clear, manifest.*
Modèrno, *modern.*
Matèrno, *maternal.*
Mèrce, *merchandise.*
Messère, *sir, Mr.*
Megèra, *a fury.*
Mènsa, *a table.*
Melènso, *silly, foolish.*
Mèmbro, *a limb, member.*
Murèna, *a lamprey.*
Michèle, *Michael.*
Mammèlla, *a breast.*
Monèllo, *knave, cheat.*
Mèglio, *better.*
Mattèo, *Matthew.*
Moisè, *Moses.*
Millèsimo, *the thousandth part*, (*and words ending in* esimo.)
Norvègia, *Norway.*
Nègo, *I deny.*
Nèo, *a mole, a patch.*
Nèrvo, *sinew, nerve.*
Ninfèa, *a water-lily.*
Nondiméno, *nevertheless.*
Nèsto, *a graft.*
Niènte, *nothing.*

Orpèllo, *tinsel.*
Oggètto, *object.*
Orèste, *Orestes.*
Omèro, *Homer.*
Orfèo, *Orpheus.*
Oisè, *alas.*
Pèra, *and* père, *to perish,* (*v.* perire, *poetic.*)
Pèsca, *a peach, fishing party.*
Pèste, *the plague.*
Pèrsico, *and* pèsco, *peach-tree.*
Poèta, *a poet.*
Prète, *a priest.*
Pèzzo, *a bit, a piece.*
Podère, *power.*
Prèvio, *prior, previous.*
Prèzzo, *a prize.*
Plèttro, *a violin bow.*
Pètto, *breast, heart.*
Piètra, *stone.*
Prètto, *pure, unmixed.*
Prèsto, *quick.*
Palèstra, *wrestling, a wrestling place.*
Pretèsto, *pretence.*
Pèrso, *lost,* (*v.* pèrdere, *poetic.*)
Prèsso, *near.*
Protèrvo, *arrogant, forward.*
Partènza, *departure.*
Presènza, *presence.*
Primavèra, *spring.*
Presènte, *present.*
Pènto, *I repent,* (*v.* pentire.)
Parentèla, *parentage.*
Privilègio, *privilege.*
Pèggio, *worse.*
Procède, *he proceeds,* (*v.* procèdere.)
Prèda, *prey, booty.*
Pècca, *a fault.*
Palpèbre, *eyelids.*
Plèbe, *vulgar, the mob.*
Pièno, *full.*
Pensièro, *a thought.*
Piède, *a foot.*
[*In words with* e *derived from the Latin* i, *the* e *is generally short, as* pésce, *from* piscis, &c.
Rètro, *behind, after.*
Rèsto, *rest, remainder.*
Rèsse, *disputes,* (*plural of* ressa.)
Risèppe, *he knew by report,* (*v.* risapére.)
Rivèli, *let him reveal,* (*v.* riveláre.)
Ritègno, *I retain,* (*for* riténgo, *poetic.*)
Rèdi, *heirs,* (*plural of* rède.)
Règgo, *I rule,* (*v.* règgere.)
Rèco, *I bring.*
Rebbècca, *Rebecca.*
Rèo, *wicked.*
Rèce, *he vomits,* (*v.* rècere.)
Rèno, *river Rhine.*
Recènte, *recent.*
Ricètta, *a receipt.*
Sète, *for* siète, (*v.* éssere.)
Sèzzo, *late, the last.*
Spèzzo, *I break.*
Spètra, *he softens.*
Sollèva, *he assuages.*
Sètta, *sect, faction.*
Sospètto, *suspicious, suspected.*
Scèttro, *a sceptre.*
Sèsta, *a pair of compasses.*
Sèsto, *remedy, order.*
Silvèstre, *wild, rural.*
Scelse, *he chose,* (*v.* scérre, *to select.*)
Sèsso, *sex.*
Sèrra, *he shuts up.*
Scèrno, *I discover,* (*v.* scèrnere.)
Sèrbo, *a guard.*
Silènzio, *silence.*
Sincèro, *sincere.*
Spèro, *I hope.*
Severo, *severe.*
Spènse, *he extinguished,* (*v.* spègnere.)
Spème, *hope.*
Sistèma, *system.*
Stèmma, *coat of arms.*
Scèna, *scene.*
Stratagèmma, *stratagem.*
Sèmpre, *always.*
Sèttembre, *September.*
Stèlo, *a stem, blade, axis.*

Sèlla, *a saddle, seat.*
Svèlo, *I reveal.*
Snèllo, *brisk, active.*
Svèlse, *he pulled up,* (*v.* svèllere.)
Svèlto, *swift.*
Scèlta, *choice, election.*
Spèlta, *or* spelda, *a kind of wheat.*
Spèglio, *a looking-glass.*
Spègne, *he extinguishes,* (*v.* spégnere.)
Sostègno, (*for* sostèngo,) *I sustain,* (*v.* sostenére.)
Sèdia, *a seat, a chair.*
Spiègo, *I explain.*
Sèggio, *a chair.*
Spèco, *a cavern, cave.*
Spècchio, *a looking-glass.*
Tèlo, *an arrow.*
Tèma, *a theme.*
Tètro, *dark, black.*
Terrèstre, *terrestrial.*
Tempèsta, *tempest.*
Tèsso, *I weave,* (*v.* téssere.)
Tèrso, *neat, clean, elegant.*
Tèsi, *a thesis.*
Tèrgo, *I clean,* (*v.* tèrgere.)
Tèrzo, *a tierce, or third part.*
Tèrra, *earth.*
Tènda, *a tent, curtain.*
Tègno, *for* tèngo, *I hold,* (*poetic.*)
Tridènte, *a trident, the sceptre of Neptune.*
Trèmo, *I tremble.*
Tèmpio, *a temple.*
Tèmpo, *time.*
Tèmpera, *temper, quality.*
Terrèno, *ground, earth.*
Tèdio, *tedious.*
Tragèdia, *tragedy.*
Tèbe, *Thebes.*
Tèbro, *river Tiber.*
Tesèo, *Theseus.*
Vèggia, *a wine-cask.*
Vèglio, *old, ancient.*
Vènto, *wind.*
Vèrso, *a verse.*
Vèspa, *a wasp.*
Vèspro, *vespers.*
Vèrme, *a worm.*
Vèpre, *a thorny bush.*
Vienna, *Vienna.*
Vèllo, (*for* eccolo) *there he is.*
Vitèlla, *a heifer.*
Vègno, (*for* vengo) *I come.*
Vècchio, *old.*

Words in which the é *is short, and will bear the acute* (') *accent.*

Affétta, *he cuts slices.*
Accétta, *an axe.*
Avvézzo, *habituated.*
Ammézza, *he cuts in two.*
Affrétta, *he makes haste.*
Ammaéstro, *I instruct.*
Acéto, *vinegar.*
Adésco, *I allure.*
Argoménto, *argument.*
Accénno, *I nod, beckon.*
Adémpio, *I fulfil,* (*v.* adempire.)
Avéna, *reed, pipe, oats.*
Aréna, *sand, gravel.*
Allégro, *gay, cheerful, merry.*
Artéfice, *workman.*
Béi, *drink thou,* (*v.* bére,) *to drink.*
Béttola, *an eating or public-house.*
Battésimo, *baptism.*
Bèstia, *a beast.*
Berrétta, *bonnet, night-cap.*
Banchétto, *a banquet, a feast.*
Baléna, *a whale.*
Bébbe (*for* bévve,) *he drank*
Bécca, *a silk garter.*
Cétra, *a kind of lyre or harp.*
Céncio, *a rag, tatter.*
Crédito, *credit.*
Crédere, *v. to believe.*
Cénere, *ashes.*
Créta, *a kind of strata, chalk*

Colléttо, *a hillock.*
Certézza, *certainty.*
Carézza, *caress, flattery.*
Césto, *a bush, cluster of trees.*
Cotésto, *that.*
Capéstro, *a rope, a halter.*
Cométa, *a comet.*
Civétta, *a screech-owl.*
Cagnésco, *churlish, brutish.*
Céra, *wax.*
Cénno, *sign, nod, command.*
Céna, *supper.*
Capégli, *hair.*
Conségue, *he succeeds,* (*v.* conseguire.)
Conségno, *I consign.*
Crédo, *I believe,* (*v.* crédere.)
Colléga, *colleague.*
Déa, (*for* dia,) *let him give,* (*v.* dare, *poetic.*)
Débile, *feeble.*
Détti, *sayings.*
Déssi, *themselves.*
Désti, *awake thou.*
Débito, *a debt.*
Désino, *I dine.*
Déntro, *within.*
Diléguo, *removal, distance.*
E'sca, *allurement, bait.*
E'rmo, *desert, solitary.*
E'ntro, *between, in, within.*
E'mpie, *he fulfils,* (*v.* empiére.)
E'mpio, *impious.*
E'lce, *the holm-oak.*
E'gli, ésso, *he.*
E'lla, éssa, *she.*
Féllo, lo fe, *he did it,* (*v.* fare, *poetic.*)
Fégato, *the liver.*
Fésso, *split* (*part. v.* féndere.)
Fantésca, *a maid-servant.*
Francésco, *Francis.*
Férmo, *firm, fast.*
Féro, (*for* fécero,) *they did,* (*v.* fare.)
Fréno, *bridle, curb.*
Félce, *fern, a plant.*
Féltro, *felt, a cloth.*
Fedéle, *faithful.*
Frégo, *I rub.*
Ghézzo, *a Moor, a negro.*
Ginévra, *Geneva.*
Gabinétto, *a closet.*
Giovinétto, *a youth.*
Gigantéssa, *a giantess.*
Gréppo, *bank, precipice.*
Ginépro, *juniper-tree.*
Gréggia, *a sheep-fold.*
Goffrédo, *Godfrey.*
Inférmo, *infirm.*
Incantésimo, *enchantment.*
Imprésa, *undertaking.*
Intéro, *entire, perfect.*
Indégno, *unworthy.*
Imprégno, *I impregnate.*
Ingégno, *genius.*
Légge, *the law.*
Lésso, *boiled meat.*
Lécito, *lawful.*
Lésina, *an awl.*
Librétto, *a small book,* (*dim. of* libro.)
Léna, *breath, vigor, strength.*
Légno, *wood, a ship.*
Léga, *league, alliance.*
Léccio, *a holm-tree.*
Maéstro, *master, a teacher*
Marchésa, *marchioness.*
Méssa, *Mass.*
Méla, *an apple.*
Méscere, *to mix.*
Méttere, *to put.*
Méscola, *he mixes.*
Medésimo, *the same, himself.*
Milanése, *a Milanese, or native of Milan.*
Méntre, *whilst.*
Ménte, *he lies,* (*v.* mentire.)
Ménda, *penalty, forfeit.*
Ménta, *mint, an herb.*
Modanése, *a native of Modena.*
Méne, *he leads.*
Manéggio, *a riding-school.*
Méco, *pron. with me.*

Névica, *it snows.*
Néve, *snow.*
Néro, *negro, black.*
Oréfice, *a goldsmith.*
Orécchio, *an ear.*
Orézza, *a gentle breeze or zephyr.*
Parére, *v. to appear.*
Pégola, (*péce,*) *pitch, tar.*
Péra, *a pear.*
Péntola, *a pot, kettle.*
Pianéta, *a planet.*
Paréte, *a partition-wall.*
Pésta, *a crowd, vestige.*
Péste, *a plague.*
Péso, *weight.*
Prési, *prisoners.*
Pésce, fish.
Pépe, *pepper.*
Pénna, *a pen, a feather.*
Péltro, *refined pewter.*
Quercéto, *a grove of oaks.*
Ricévere, *v. to receive.*
Roséto, *a shrubbery of roses.*
Riémpie, *he fills up,* (*v.* riémpiere.)
Risvéglio, *I awaken.*
Ritégno, *defence.*
Rivélo, *I reveal.*
Riséco, *I retrench.*
Rimbécco, *I repulse.*
Rosséggia, *it reddens.*
Séte, *thirst, desire.*
Séte, *silks,* (*plural of* séta.)
Soléttа, *sole of the shoe, sock.*
Stésso, *the same.*
Stésse, *he unwove,* (*v.* stéssere.)
Séra, *the evening.*
Sosténne, *he sustained,* (*v.* sostenére.)
Sénno, *sense.*
Séno, *the breast.*
Séna, *the river Seine.*
Sélce, *a flint, stone.*
Scégli, *choose thou,* (*v.* scégliere.)
Signoréggio, *I govern.*
Ségo, *tallow.*
Séga, *a saw, and he saws,* (*v.* segáre.)
Ségno, *a sign.*
Sdégno, *scorn, disdain.*
Sostégno, *I sustain,* (*for* sosténgo.)
Schéggia, *a chip, splinter.*
Sécchio, *a pail, a bucket.*
Téma, *fear.*
Tégola, *a tile.*
Tévere, *river Tiber.*
Tétto, *a roof.*
Trombétta, *a small trumpet.*
Téso, *stretched,* (*v.* téndere.)
Temére, *v. to fear.*
Torménto, *trouble, torment.*
Vénti, *twenty.*
Véggio, *I see,* (*v.* vedére.)
Véglio, *I watch.*
Véndere, *to sell.*
Vérgine, *a virgin.*
Védova, *a widow.*
Véndita, *a sale.*
Vétro, *glass.*
Veruménte, *truly.*
Véro, *true.*
Vénni, *I came,* (*v.* venire.)
Véna, *a vein, genius.*
Veléno, *poison, hatred.*
Vedéllo, *to see him,* (*poetic for* vedérlo.)
Véce, *room, stead.*
Védi, *I saw,* (*v.* vedére.)
Zéppa, *a wedge.*
Zibétto, *a civet-cat.*

[e *is short in most diminutives in* étto; *also in the different terminations of the verbs of the 2nd conjugation; as imp.* éva, évano, *pret.* éi, érono; *condl.* réi, rébbero; *subj* ésse, essero.]

The *o* also has two sounds in correct language, exclusive of the various degrees of corruption it is liable to in provincial dialects. The sounds of the *o* also have been deemed by some so nearly alike, that to mark the distinctions has been considered as something superfluous; but I will merely adduce an instance or two, to prove the contrary. The *o* with the full, open, or long accentuation, is pronounced in Italian the same as in English in the word *only*, *openly*, or *ghost*, in which it has the full round sound: the other sound is peculiar to the natives, and is nearly like the *o* in *longitude*, *long*, *follow*, &c.

It will not surely be contended by any English ear, that there is no plain and clear distinction between the *o* in *only* and *openly*, and the *o* in *long*, *folly*, *throng*; the *o* in *or* and the *o* in *ore*; in *moss* and *host*. The Italian *ó* short, having the acute accent, comes near to the *o* in these English words; and must not be pronounced like *oo* in English, nor *o* in *host*; the true sound being much nearer to the *o* in *long*, *folly*, *follow*, &c. The delicate tones of speech must be acquired by conversing with the natives of those cities where the standard of the language is considered to be; which, in Italy, are Rome, Siena, and Florence.

The following words, with the ò *open or full, bearing the grave or long accent, thus* (`), *have a sound similar to the* o *in the English words* ore, only, openly, host, ghost.

Approvo, *I approve.*
Accosto, *prep. near by.*
Allòta, *then,* (*used by poets for* allóra,)
Ariosto, *the great Italian poet.*
Arrosto, *roast meat.*
M'accorsi, *I perceived,* (*v.* accorgersi.)
Accorre, *to gather,* (*for* accogliere.)
All'oro, *the laurel-tree.*
Assorbe, *he absorbs,* (*v.* assorbire.)
Ammorbo, *I infect or taint.*
Avorio, *ivory.*
Accoppio, *I couple, or match.*
Assalonne, *Absalom.*
Accolto, *gathered, collected,* (*v.* accogliere.)
Avvolgo, *I wrap up,* (*v.* avvolgere.)
Assoldo, *I recruit.*
Alloggio, *I lodge.*
Approda, *he lands.*
Arrogo, *I claim.*
Addobbo, *dress, furniture.*
Accorto, *wise, prudent.*
Botte, *blows, thrusts.*
Bozzo, *a cuckold.*
Bozza, *a swelling.*
Boria, *haughtiness.*
Barcolla, *he wavers, reels.*
Boia, *an executioner.*
Buoi, *oxen,* (*plural of* bue, an ox.)
Boccia, *a bud, bottle.*
Bamboccio, *a simpleton.*
Corso, *a Corsican.*
Colle, *a hill.*
Colla, *n. glue, and v.* collare, *to glue.*
Corre, *to gather,* (*v.* cogliere.)
Chiostro, *a cloister.*
Carota, *a carrot.*
Cote, *a whetstone.*
Cotto, *cooked,* (*part. v.* cuocere.)

Ciòtto, *lame*, (*for* zòppo.)
Còzzo, *a butt from a horn.*
Cròsta, *crust.*
Còsta, *a rio, a coast.*
Còsse, *he cooked*, (*v.* cuòcere.)
Chiòsa, *comment, exposition.*
Còsa, *a thing.*
Còrpo, *a body.*
Còrno, *a horn.*
Consòrte, *a consort.*
Confòrto, *comfort.*
Còrvo, *a crow.*
Còrda, *a cord.*
Concòrde, *concord.*
Còro, *chorus.*
Còpia, *a copy, plenty.*
Còppa, *a cup.*
Còppia, *a couple, pair.*
Còpro, *I cover*, (*v.* coprire.)
Cuòre, *the heart*, (*and all words where the* o *follows the* u, *as in* vuòi, suòi, uòmo.)
Côlgo, *I gather*, (*v.* cògliere.)
Còlse, *he gathered.*
Còlto, *gathered*, (*part.*)
Crôllo, *I shake.*
Cuòio, *leather.*
Carôla, *a country dance.*
Côle, *he honours* (*v.* còlere.)
Côlco, *I lie down.*
Campidôglio, *the Roman capitol.*
Côce, *he cooks*, (*for* cuòce, *v.* cuocere.)
Chiòdo, *a nail.*
Côcchio, *a coach, a car.*
Côcca, *a shaft, notch of an arrow*, (côcca del cápo, *crown of the head.*)
Ciòcca, *a bunch*, (ciòcca di fiori, *a nosegay.*)
Chiòccia, *a brood hen.*
Chiòdo, *I nail*, (*v.* chiodáre.)
Còrsica, *an island.*
Cògnito, *known.*
Dòtto, *learned.*
Divòto, *pious, godly.*
Dòte, *dowry.*
Dòsso, *the back.*
Discòsto, *remote.*
Disciòlse, *he dissolved*, (*v.* disciógliere.)
Dòrso, *the back of a beast.*
Diodòro, *Diodorus.*
Discòrdia, *discord.*
Dòrmo, *I sleep*, (*v.* dormire.)
Decòro, *decency, decorum.*
Dònno, *master, lord.*
Dònna, *mistress, wife.*
Duòmo, *a cathedral.*
Disciòlto, *untied*, (*v.* disciógliere.)
Dòlse, *he complained*, (*v.* dolére.)
Dòge, *Doge of Venice.*
Esòpo, *Æsop.*
Eurôpa, *Europe.*
Esòrdio, *a preamble, preface.*
Eòi, *eastern*, (*plural of* eòo.)
Erôi, *a hero*, (*plural of* erôe.)
Fòro, *a forum, court of justice.*
Fòra, *he would be*, (*poetic for* sarebbe.)
Fòssa, *a ditch.*
Frôtta, *a crowd.*
Fiôtto, *a wave, flood, tide.*
Fòrza, *force, strength.*
Fòsso, *a large ditch.*
Fôrte, *strong, a fortress.*
Fôrbe, *he burnishes*, (*v.* forbire.)
Fôlle, *mad, foolish.*
Fôla, *a story, a fable.*
Frôde, *fraud.*
Fôglio, *leaf of a book.*
Fôggia, *fashion, manner.*
Fôca, *a sea-calf.*
Fôce, *fauci, throat*, (foce d'un fiume, *mouth of a river.*)
Fôci, *fire*, (*plural of* foco.)
Fôlgore, *thunder.*
Gagliôffo, *a rogue, knave.*
Gógna, *s. f. an iron collar, a villain*
Gôla, *the throat.*
Gôra, *a canal.*
Gônflo, *vain, bombast*
Gômma, *gum.*
Giôstra, *tilt, combat.*

Grotta, *grotto, a cave.*
Gròsso, *great, huge, big.*
Glòria, *glory, renown.*
Gódo, *I enjoy,* (*v.* godére.)
Gòffo, *foolish, silly.*
Gòbbo, *hump-backed.*
Glòbo, *globe.*
Glòsa, *commentary.*
Indòtto, *unlearned, inclined.*
Innòstro, *to cover with purple,* (*v.* innostrare.)
Inchiòstro, *ink.*
Ignòto, *unknown, private.*
Incòtto dal sole, *sun-burnt.*
Imbòsco, *I lay concealed,* (*v.* imboscáre.)
Inòpia, *indigence, famine.*
Implòro, *I implore.*
Indòro, *I gild.*
Invòlgo, *I envelope,* (*v.* invòlgere.)
Imbròglio, *trouble, confusion.*
Imbròcca, *he aims at.*
Invòco, *I invoke.*
Mòda, *mode, fashion.*
Mòggio, *a bushel.*
Mòtte, *clods of earth.*
Madònna, *Madona.*
Mòro, *a mulberry-tree.*
Mòrbo, *the plague.*
Mòrde, *he bites,* (*v.* mórdere.)
Memòria, *memory.*
Mòrso, *a bite, remorse.*
Mòrsa, *corner-stone.*
Mòrte, *death.*
Mòsso, *moved,* (*v.* muòvere.)
Molòsso, *a bull-dog.*
Minòsse, *Minos.*
Mòto, *motion, impulse.*
Mòzzo, *a cabin-boy, piece.*
Nòce, (*poetic for* nuoce,) *he hurts,* (*v.* nuòcere.)
Nòtte, *night.*
Nòta, *mark, sign.*
Nòto, *the south wind, noted.*
Nòve, *nine.*
Nòve, (*for* nuòva,) *news.*
Nòno, *ninth.*
Nòna, *a canonical hour*
`Otto, *eight.*
`Ora, *he prays,* (*v.* oráre.)
`Ostro, *purple,* (vento òstro, *south wind.*)
`Oso, *I dare,* (*v.* osáre.)
`Orto, *the east,* (*poetic.*)
`Orto, *a kitchen-garden.*
`Orza, *to ply to windward,* (*v.* orzáre.)
`Orzo, *barley.*
`Orco, *a ghost, spirit.*
`Oppio, *opiate, poplar-tree.*
`Oro, *gold.*
`Occhio, *an eye.*
`Oggi, *to-day.*
`Obbròbio, *infamy, disgrace.*
`Oca, *a goose.*
Pòsa, *rest, pause.*
Pòscia, *after, then.*
Pòso, *I set down.*
Pòssa, *power.*
Pòsso, *I can,* (*v.* potére, *to be able.*)
Percòssa, *a blow.*
Percòsso, *struck,* (*v.* percuòtere.)
Pòsta, *post-office.*
Pròva, *proof.*
Pròvo, *I prove.*
Pòrse, *he presented,* (*v.* pòrgere.)
Pòrta, *a door, gate.*
Pòrto, *a haven, port.*
Pòrco, *a hog.*
Pòrgo, *I offer,* (*v.* pòrgere.)
Pòro, *pore, aperture.*
Piròpo, *a carbuncle, pimple.*
Pòi, *then.*
Paròla, *a word.*
Pòlo, *a pole.*
Pròde, *profit, adj. valiant, brave.*
Pòco, *a little.*
Ròcca, *a distaff.*
Ròdi, *the island of Rhodes.*
Ròго, *I draw up an act.*
Ròго, *a funeral pile.*
Ricòrre, (*for* ricògliere,) *to gather.*

Ripòrti, (*for* riponerti,) *to replace*, (*v.* ripòrre,) *poetic.*
Ripròvo, *I try again.*
Remôto, *remote.*
Rôta, (*for* ruôta,) *a wheel.*
Rôsta, *a fan, a bough.*
Ripôso, *rest, repose.*
Riscôsso, *exacted, recovered*, (*v.* riscuôtere.)
Rimôrso, *remorse.*
Rintôppo, *an impediment.*
Ristôro, *v. I restore.*
Ristôro, *n. restoration.*
Risôlve, *he resolves*, (*v.* risôlvere.)
Ranôcchia, *a frog.*
Rôccia, *a rock.*
Rôba, *dress, goods, estate.*
Rôbbia, *madder, an herb.*
Rôsso d'uovo, *yolk of an egg.*
Rôco, *hoarse.*
Scôlo, *a flowing, a course.*
Sôlo, (*for* suôlo,) *soil, ground.*
Sôno, (*for* suôno,) *sound, fame.*
Sônne, (*for* ne so) *I know of it.*
Sôrta, *sort, kind, species.*
Scôrta, *a guide, an escort.*
Scôtto, *a reckoning.*
Strôzza, *the throat.*
Scôrza, *bark, spoil.*
Scôssa, *a shower, a shake.*
Scôsso, *shaken, stript*, (*v.* scuôtere.)
Scôrpio, *a scorpion.*
Stôrpio, *a hindrance.*
Sciôrre, *v. to untie, to loosen.*
Scôrse, *he discovered*, (*v.* scôrgere.)
Scôrto, *part. discerned*, (*v.* scôrgere.)
Sôrbo, *a sorb apple-tree.*
Scôrgo, *I perceive*, (*v.* scôrgere.)
Scôrno, *shame, affront.*
Sciôlgo, *I untie*, (*v.* sciôgliere.)
Sciôlse, *he untied*, (*v.* sciôgliere.)
Stôia, (*for* stuoia,) *a mat.*
Sôldo, *I enrol*, (*v.* soldâre.)
Scôglio, *a rock.*
Spôglio. *spoil, booty.*
Tôrre, *v.* (*for* tôgliere,) *to take away.*
Tôrto, *wrong, injury.*
Tôrce, *he twists*, (*v.* tôrcere.)
Tròppo, *too much.*
Tôppa, *a lock, or patch of a garment.*
Tômo, *a volume.*
Tôrta, *twisted*, (*part.* tôrcere.)
Tôrvi, (*for* tôgliervi,) *to take you away.*
Tôrsi, *I twisted*, (*v.* tôrcere.)
Tôrne, (*for* toglierne,) *to take away some.*
Tôpo, *a mouse, a rat.*
Tuôno, *thunder, a tone in music.*
Trôno, *a throne.*
Testimônio, *evidence.*
Tôlse, *he took away*, (*v.* tôgliere.
Tólto, *taken away.*
Vôlgo, *I turn*, (*v.* vôlgere.)
Vôlse, *he turned*, (*v.* vôlgere.)
Viôla, *violet; also a musical instrument.*
Vôto, *empty.*
Vittôria, *Victoria.*
Zôlfa, *a gamut.*
Zôlle, (*plural of* zôlla,) *clods of earth.*
Zôppo, *a cripple.*

The following words with the *ó* short, are distinguished by the acute accent, and generally pronounced like the *o* in the English words *or, long, honour, follow, folly horror, ominous, otter, ostler, operate, orrery, impossible*, &c.

It is very essential to pay attention to these distinctions in the accentuation; for sometimes the *o*, though preceding the *ss*, will be pronounced full and broad like the *o* in *host*, and *vice versa:* when coming before a single *s*, even followed by another *o* or vowel, it will take the sound of *o* in *possible*, which is short before the double *s*, and always is so in English and most other languages: these are therefore delicate distinctions, chiefly peculiar to the Italian language in its purest dialect. The same singularity applies to the *e*, which is often short before a single consonant where one would expect it to be long, and long before a double consonant, where it would more naturally be concluded to be short. The *e* is short in *éva*, the imperfect tenses of verbs, though only one consonant between two vowels; and the *o* is short in the adjectives ending in *óso*, where one consonant only is between two vowels, as in *famóso, glorióso, amoróso*, which gives the sound nearly like *ss*. Thus the *é* in *voléva, potéva, facéva*, takes the sound like the English word *ever*.

Accórto, *I shorten.*
Accórre, *he runs,* (*v.* accórrere.)
Accórse, *he ran.*
Agósto, *August.*
Amoróso, *amorous.*
Altróve, *elsewhere.*
Accórcio, *I shorten,* (*v.* accorciáre.)
Assórdo, *I deafen.*
Adórno, *I adorn.*
Ancóra, *again,*
A'ncora, *the anchor of a ship.*
Auróra, *the dawn.*
Adómbra, *he shades.*
Abbandóno, *I abandon.*
Accóncia, *he adorns.*
Ampólla, *a blister, a vial.*
Avvólto, *enveloped,* (*v.* avólgere.)
Atróce, *atrocious, heinous.*
Autóre, *an author.*
Amóre, *love.*
Bócca, *the mouth*
Bisógna, *it is necessary.*
Bifólco, *a ploughman, a cowherd.*
Balórdo, *dull, foolish.*
Bórdo, *ship-board.*
Bórgo, *a suburb, burough.*
Bórra, *hair to stuff saddles.*
Bórsa, *a purse.*
Bósso, *a box-tree.*
Bótto, *a flow.*
Bótte, *a wine-cask.*
Cocómero, *a water-melon.*
Cólla, *for* con la, *with the.*
Cólto, *cultivated.*
Córso, *a course.*

Córre, *he runs*, (*v.* córrere.)
Cónca, *a vase, a shell.*
Cólle, *jòr* con le, *with the.*
Conóscere, *to know a person.*
Córrere, *to run.*
Compósto, *composed*, (*v.*compórre.)
Condótto, *conducted*, (*v.*condúrre.)
Cóvo, *I hatch*, (*v.* cováre.)
Cólica, *the colic.*
Córse, *he ran*, (*v.* córrere.)
Córte, *a court.*
Córto, *short.*
Confóndo, *I confound* (*v.* confóndere.)
Circóndo, *I surround.*
Compóngo, *I compose*, (*v.* compórre.)
Colónna, *a pillar.*
Cónto, *an account.*
Cónte, *an earl, count.*
Cóntra, *against.*
Cóppo, *a pitcher or cup.*
Còlóro, *those.*
Coltóre, *a husbandman.*
Colómba, *a dove, pigeon.*
Cognóme, *a surname.*
Cóme *and* Siccóme, *as.*
Cómpì, *he accomplished*, (*v.* compire.)
Corónna, *crown.*
Canónicho, *canonical*, (*plu. of* canónica.)
Canónico, *a canon or prebendary.*
Canzóne, *a song.*
Cicógna, *a stork.*
Cotógno, *a quince-tree.*
Cóla, *he strains*, (*v.* coláre.)
Consóla, *he comforts.*
Consólo, *a consul.*
Códa, *a tail.*
Cróce, *a cross.*
Dóndolo, *swinging.*
Dódice, *twelve.*
Dirótta, *a shower.*
Dóve, *where.*
Discórre, *he discovers*, (*v.* discórrere.)
Divóro, *I devour.*
Dispóngo, *I dispose*, (*v.* dispórre.)
Discolpo, *I excuse.*
Divólgo, *I divulge*, (*v.* divoláre.)
Dólce, *sweet.*
Dóccia, *an earthen pipe.*
Doloróso, *sorrowful.*
Erróre, *a mistake.*
Espóse, *he exposed*, (*v.* esporre.)
Facóndia, *eloquence.*
Fóndere, *to melt.*
Fósse, *he might be*, (*v.* éssere.)
Fórmola, *a form.*
Fóra, *he penetrates*, (*v.* foráre.)
Fórse, *perhaps.*
Famóso, *famous.*
Fórma, *shape, figure.*
Fórca, *a pitchfork.*
Fóro, *a hole, a crack.*
Fulgóre, *splendour, light.*
Fióre, *a flower.*
Fecóndo, *fruitful.*
Frónda, (*for* fóglio) *a leaf of a tree.*
Fóndo, *depth, bottom.*
Fónte, *a fountain, spring.*
Frónte, *the forehead.*
Fólto, *thick.*
Fógna, *a common sewer.*
Fóga, *a fury, heat.*
Féroce, *ferocious.*
Giógo, *yoke, slavery.*
Gólfo, *a gulf.*
Giocóndo, *merry, gay.*
Górgo, *deep water, a whirlpool.*
Gómito, *the elbow.*
Giórno, *a day.*
Ghiótto, *a glutton.*
Gótta, *the gout.*
Gióva, *he aids*, (*v.* giováre.)
Indótto, *induced*, (*v.* indurre.)
Ingólla, *he swallows.*
Incólpo, *I blame.*
Inóltre, *besides.*
Ingómbro, *I hinder.*
Incólto, *uncultivated.*

Interrómpo, *I interrupt*, (*v.* interrómpere.)
Insómma, *at last.*
Incóntro, *I meet.*
Infórco, *I hang.*
Ingórdo, *greedy.*
Intórno, *about, concerning.*
Imbórso, *I pocket.*
Ingózzo, *I swallow.*
Indómito, *fierce, unruly.*
Lórdo, *filthy.*
Lóro, *them and their.*
Lómbo, *the loins.*
Móndo, *the world.*
Mónte, *a mountain.*
Mónto, *I mount*, (*v.* montáre.)
Moribóndo, *in a dying state.*
Mólto, *much.*
Menzógna, *a falsehood.*
Mangiatója, *a manger.*
Manigóldo, *an executioner.*
Nascósto, *concealed*, (*v.* nascóndere.)
Nóce, *a walnut-tree.*
Noce del collo, *the neck bone.*
Noce del piède, *the ancle bone.*
Nóme, *a name.*
Nóma, *he calls*, (*v.* nomáre.)
O'ra, *an hour.*
O've, *where.*
O'rso, *a bear.*
O'rcio, *a jug, a jar.*
O'rma, *a tract, footstep.*
Onóra, *he honours.*
Onóre, *honour.*
Ognóra, *always.*
O'lmo, *an elm-tree.*
O'gni, *every,*
Pómice, *a pumice-stone.*
Pónere, *to put*, (*or* pórre.)
Pórpora, *purple robe.*
Póse, *he put*, (*v.* pónere, or pórre.)
Pólvere, *dust, powder.*
Póserò, *I will repose.*
Pórci, *to put us* (*v.* pórre.)
Pósto, *put*, (*v.* pórre.)
Pensóso, *thoughtful.*
Pósto, *a post, employment.*
Propósto, *proposed*, (*v.* propórre.)
Póngo, *I put*, (*v.* pórre.)
Prónto, *ready.*
Pómo, *an apple.*
Persóna, *a person.*
Padróne, *master.*
Perdóno, *I forgive.*
Pólpa della gamba, *the calf of the leg.*
Pógna, *for* pónge, *let him put*, (*v.* pórre.)
Rócca, *a rock, fortress.*
Ródo, *I gnaw*, (*v.* ródere.)
Rógo, *a bramble.*
Ricólmo, *I heap up.*
Róma, *Rome.*
Rómpo, *I break*, (*v.* rómpere.)
Rimbómbo, *noise, sound.*
Rónca, *a scythe, sickle.*
Róvino, *I ruin.*
Risórgo, *I rise again*, (*v.* risórgere.)
Rósa, *gnawed*, (*v.* ródere.)
Rósso, *red.*
Ridótto, *shelter, retreat.*
Rózzo, *rough, clownish.*
Ricórre, *v. to gather*, (*v.* ricógliere.
Ródi, *gnaw thou*, (*v.* ródere.)
Sbócca, *it overflows.*
Sóffio, *breath, blowing.*
Sóffia, *he breathes or blows.*
Sfógo, *exhalation.*
Sógno, *a dream,*
Sóle, *the sun.*
Scóla, *he drains.*
Spróna, *he spurs.*
Spróne, *a spur.*
Satóllo, *glutted.*
Scóncio, *indecent.*
Sepólto, *buried, hid.*
Spelónca, *a den, a cave.*
Secóndo, *second.*
Spónda, *a shore, bank.*
Sónno, *sleep.*

Stóppa, *tow.*
Sórgo, *I rise,* (*v.* sórgere.)
Sórra, *the flank of tunny-fish pickled.*
Scórsi, *I ran over,* (*v.* scórrere.)
Scórta, *he escorts,* (*v.* scortáre.)
Sótto, *under.*
Sólo, sóla, *alone.*
Stolto, *silly, foolish.*
Sónne, *for* ne sono, *there are some.*
Sóno, *I am,* (*v.* éssere.)
Sórto, sorta, *risen,* (*v.* sórgere.)
Tóso, *I shear, clip,* (*v.* tosáre.)
Tósco, *a native of Tuscany.*
Tósse, *or* tóssa, *a cough.*
Téssono, *they cough,* (*v.* tossire.)
Tórbido, *troubled.*
Tórvo, *fierce, stern.*
Tórtora, *a turtle-dove.*
Tómo, *a fall.*
Tomo, *I fall,* (*v.* tomáre.)
Tórre, *a tower, castle.*
Tórta, *a tart.*
Tórso, *stump of a cabbage.*
Tórto, *bent, crooked,* (*v.* tórcere.)
Tóndo, *a plate.*
Tónno, *tunny-fish.*
Tómba, *a sepulchre, tomb.*
Trómba, *a trumpet.*
Trónco, *trunk of a tree.*
Tócca, *it touches.*
Vólgo, *vulgar, mob.*
Vólto, *the visage.*
Vóto, *a vow.*
Vóla, *he flies.*
Vóce, *the voice.*
Velóce, *nimble, swift.*
Vólano, *they fly,* (*v.* volére.)
Vói, *you.*
Veróna, *the city of Verona, in Italy.*

Notwithstanding the foregoing remarks, an attempt to describe in writing the exact pronunciation of words, appears almost as impracticable as for a painter to represent sounds by means of colours; for how is it possible to display to the eye and to the mind that which can only be conveyed to the ear? Difficult as the task may be, I have endeavoured, by a combination of letters, to approximate as near as possible to the sound of each word, and have likewise established some leading rules by which the learner may, in some measure, be asssisted in the acquirement of the true pronunciation. After all, it must be confessed, that whatever effort may be made to delineate accurately the Italian prosody, it will not be free from some imperfection, since it is indisputable, that the Italian pronunciation, which is generally considered very easy, is attended with many difficulties, so much so, that even the Italian grammars and dictionaries do not agree on this point.

EXERCISE I.

Un cèlebre p.ttòr dell' antichità si risòlse un giórno, di fáre il quàdro più perfètto, ché mai si potésse immagináre.

Era égli già divenúto famóso ed eccellènte nélla súa árte; ma cercándo, in quésta circostánza, di superáre, quánto avéa fátto per l'innánzi, formò il progètto, di dipíngerne úno che fósse interaménte sénza difètti. Finíto il quádro, non credéndosi giúdice sufficiènte, l'espòse nélla públicu piázza, e pregò gli spettatóri di dirne il lóro parére, indicándo cólla matíta che avéa là collocáta a tal fine, ógni difètto ché vi potésser discèrnere.

Ciascúno accennò quél ché gli párve difettóso, ed il pittóre tornáto sul far délla séra per ritiráre il quádro, s'avvíde maravigliándosi ché quási tútti i lineaménti dél vólto, e tútte le pièghe dél panneggiaménto érano státe disapprováte.

Contuttociò, siccóme confidáva assái ne' suòi pròprj talènti, ébbe il corággio di fáre úna secóndá pròva.

L'indománi, espóse di nuòvo la súa òpera, ágli òcchi del

A celebrated painter of antiquity resolved one day to make the most perfect picture that ever could be imagined.

He was already become famous and excellent in his art; but seeking in this instance to surpass all that he had done before, he formed the project of painting one that should be entirely without defect. The picture being finished, and not thinking himself a sufficient judge, he exposed it to view in the public square, and requested the spectators to give their opinion on it, by marking with a pencil, which he had placed there for that purpose, every defect which they might discover in it.

Each person marked that which appeared to him defective; and the painter having returned towards evening to withdraw his picture, discovered to his great astonishment, that almost all the features of the face, and all the folds of the drapery had been disapproved of.

Yet, as he had sufficient confidence in his own abilities, he had the courage to make a second trial.

The next day he again exposed his work to the eyes

púbblico, e pregò i riguardánti d'accennár, cólla matíta, cóme il giórno precedènte, i luòghi del quàdro ché giudicherébbero eccellenti; ma quándo égli vénne súlla séra ad esaminárlo, víde ché il púbblico avéva approváto tútti i lineaménti.

Ciò móstra chiaraménte ché quéllo ché piáce ágli uni può dispiacére ágli altri; e ché sarébbe una sciocchézza per qualúnque síasi autóre, d'aspiráre all' approvazión generále.

of the public, and requested the spectators to mark with the pencil, as on the preceding day, the parts of the picture which they might judge to be excellent; but, when he returned in the evening to examine it, he saw that they had approved of every feature.

This shows clearly, that that which pleases some may displease others; and that it would be a folly in any author whatever to aspire at general approbation.

LESSON II.

ON THE DEFINITE ARTICLE.

The Italian language has three articles, *il, lo, la.* The article *il* is thus declined:

SINGULAR.	PLURAL.
Nom. *il*, the.	Nom. *i* or *li*, the.
Gen. *del*, of the.*	Gen. *dei* or *de'*, of the.
Dat. *al*, to the.	Dat. *ai* or *a'*, to the.
Acc. *il*, the.	Acc. *i* or *li*, the.
Abl. *dal*, from or by the.	Abl. *dai* or *da'*, from or by the.
Nel, in the.	*Nei* or *ne'*, in the.
Col, with the.	*Coi* or *co'*, with the.
Pel, for the.	*Pei* or *pe'*, for the.
Sul, upon the.	*Sui* or *su'*, upon the.

This article is put before nouns masculine which begin by any consonant whatever.—Example:

SINGULAR.	PLURAL.
Nom. *il libro*, the book.	Nom. *i libri*, the books.
Gen. *del libro*, of the book.	Gen. *dei* or *de' libri*, of the books.
Dat. *al libro*, to the book.	Dat. *ai* or *a' libri*, to the books.
Acc. *il libro*, the book. [book.	Acc. *i libri*, the books. [books.
Abl. *dal libro*, from or by the	Abl. *dai* or *da' libri*, from or by

* When the prepositions *di*, of; *a*, to; *da*, from; *in*, in; *con*, with; *per*, for; *su*, upon; are followed by the definite article, they are joined to it, to form a single word. So that *di il*, of the; *a il*, to the; *da il*, from the; *in il*, in the; *con il*, with the; *per il*, for the; *su il*, upon the; are expressed by *del, al, dal, nel, col, pel, sul.* Ex. *del maestro*, of the master; *sul ponte* on the bridge, &c. When the above prepositions are followed by the articles *lo, la*, they are also joined together.—See pages 30 and 32.

Nel libro, in the book.	*Nei* or *ne' libri*, in the books.
Col libro, with the book.	*Coi* or *co' libri*, with the books.
Pel libro, for the book.	*Pei* or *pe' libri*, for the books.
Sul libro, upon the book.	*Sui* or *su' libri*, upon the books.

The article *lo* is thus declined:

SINGULAR.	PLURAL.
Nom. *Lo*, the.	Nom. *Gli*, the.
Gen. *Dello*, of the.	Gen. *Degli*, of the.
Dat. *Allo*, to the.	Dat. *Agli*, to the.
Acc. *Lo*, the.	Acc. *Gli*, the.
Abl. *Dallo*, from or by the.	Abl. *Dagli*, from or by the.
Nello, in the.	*Negli*, in the.
Collo, with the.	*Cogli*, with the.
Perlo, for the.	*Pergli*, for the.
Sullo, upon the.	*Sugli*, upon the.

It is put before nouns masculine, substantives, and adjectives, which begin by an *s*, followed by another consonant, usually called *s impura*.

EXAMPLE.

SINGULAR.	
Nom. *Lo specchio*,	Nom. The looking-glass.
Gen. *Dello specchio*,	Gen. Of the looking-glass.
Dat. *Allo specchio*,	Dat. To the looking-glass.
Acc. *Lo specchio*,	Acc. The looking-glass.
Abl. *Dallo specchio*,	Abl. From the looking-glass
Nello specchio,	In the looking-glass.
Collo specchio,	With the looking-glass.
Perlo specchio,	For the looking-glass.
Sullo specchio,	Upon the looking-glass.
PLURAL.	
Nom. *Gli specchi*,	Nom. The looking-glasses.
Gen. *Degli specchi*,	Gen. Of the looking-glasses.
Dat. *Agli specchi*,	Dat. To the looking-glasses.
Acc. *Gli specchi*,	Acc. The looking-glasses.
Abl. *Dagli specchi*,	Abl. From the looking-glasses.
Negli specchi,	In the looking-glasses.
Cogli specchi,	With the looking-glasses.
Pergli specchi,	For the looking-glasses.
Sugli specchi,*	Upon the looking-glasses.

* Sometimes the article *lo* is put before nouns which begin with a s; as *lo zio*, the uncle, *gli zii*, the uncles.

The article *lo* is also put before nouns masculine beginning with a vowel; but, in that case, the *o* is taken away, and *l'* with an apostrophe substituted.

EXAMPLE.

SINGULAR.	PLURAL.
Nom. *L' Amore*, the love.	Nom. *Gli amori*, the loves.
Gen. *Dell' Amore*, of the love.	Gen. *Degli amori*, of the loves.
Dat. *All' Amore*, to the love.	Dat. *Agli amori*, to the loves.
Acc. *L' Amore*, the love.	Acc. *Gli amori*, the loves.
Abl. *Dall' Amore*, from the love.	Abl. *Dagli amori*, from the loves.
Nell' Amore, in the love.	*Negli amori*, in the loves.
Coll' Amore, with the love.	*Cogli amori*, with the loves.
Per l' Amore, for the love.	*Per gli amori*, for the loves.
Sull' Amore, upon the love.	*Sugli amori*, upon the loves.

Gli, degli, agli, dagli, &c. are not marked with the elision, except before nouns beginning with an *i:* as *gl' ingegni, degl' ingegni,* &c. the talents, of the talents.

The article *la* is thus declined:

SINGULAR.	PLURAL.
Nom. *La*, the.	Nom. *Le*, the.
Gen. *Della*, of the.	Gen. *Delle*, of the.
Dat. *Alla*, to the.	Dat. *Alle*, to the.
Acc. *La*, the.	Acc. *Le*, the.
Abl. *Dalla*, from or by the.	Abl. *Dalle*, from or by the.
Nella, in the.	*Nelle* or *ne le*, in the.
Colla, with the.	*Colle* or *con le*, with the.
Pella, or *per la*, for the.	*Pelle* or *per le*, for the.
Sulla, or *su la*, upon the.	*Sulle* or *su ls*, upon the.

This article serves for nouns feminine which begin with any consonant whatever.

EXAMPLE.

SINGULAR.	PLURAL.
Nom. *La casa*, the house.	Nom. *Le case*, the houses.
Gen. *Della casa*, of the house.	Gen. *Delle case*, of the houses
Dat. *Alla casa*, to the house.	Dat. *Alle case*, to the houses.
Acc. *La casa*, the house.	Acc. *Le case*, the houses.
Abl. *Dalla casa*, from the house.	Abl. *Dalle case*, from or by the houses.
Nella casa, in the house.	*Nelle case*, in the houses.
Colla casa, with the house.	*Colle case*, with the houses.
Pella casa, for the house.	*Pelle case*, for the houses.
Sulla casa, upon the house.	*Sulle case*, upon the houses.

The article *la* serves also for nouns feminine which begin with a vowel; but the *a* is suppressed, and an apostrophe put in its place.

SINGULAR.	PLURAL.
NOM. *L' anima*, the soul.	NOM. *Le anime*, the souls.
GEN. *Dell' anima*, of the soul.	GEN. *Delle anime*, of the souls.
DAT. *All' anima*, to the soul.	DAT. *Alle anime*, to the souls.
ACC. *L' anima*, the soul.	ACC. *Le anime*, the souls.
ABL. *Dall' anima*, from or by the soul.	ABL. *Dalle anime*, from or by the souls.
Nell' anima, in the soul.	*Nelle anime*, in the souls.
Coll' anima, with the soul.	*Colle anime*, with the souls.
Per l' anima, for the soul.	*Per le anime*, by the souls.
Sull' anima, upon the soul.	*Sulle anime*, upon the souls.*

Observe, that the elision must be used in the plural with nouns which commence with an *e*: as, *l'eminenze, dell' eminenze*, the eminences, of the eminences, &c.; and not *le eminenze, delle eminenze*, &c. It is necessary to except the words *effigie, estasi, enfasi, età, estremità*, effigy, ecstasy, emphasis, age, extremity, and some others, which have the same termination in the plural as in the singular, in order to distinguish the singular from the plural, as they do not admit the apostrophe.

GENERAL RULES ON THE DEFINITE ARTICLE.

1. The definite article in Italian always agrees in gender and number with the substantive to which it relates. Ex. *il fiore*, the flower; *i fiori*, the flowers; *la porta*, the door; *le porte*, the doors.

2. The article is employed before all nouns and adjectives used substantively, whether the article be expressed in English or not. Ex. *il giardino*, the garden; *l'oro e l'argento*, gold and silver; *il sublime ed il bello*, the sublime and the beautiful, &c.

3. The article is also put before the names of mountains, lakes, rivers, provinces, and kingdoms, when speaking of

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* Many writers, and particularly the poets, employ *con lo, con l', con gli, con la, con le*, instead of *collo, coll', cogli, colla, colle*.

all the province, all the river, all the kingdom, or of some parts especially designated. Ex. *il monte Sinai*, mount Sinai; *il Po*, the river Po; *il lago di Como*, the lake of Como; *la Normandia*, Normandy; *l'Italia*, Italy, &c.

4. With regard to islands, no precise rule can be given, for some take the article: as, *la Corsica*, Corsica; *la Sicilia*, Sicily; and others reject it: as, *Malta*, Malta; *Corfù*, Corfu, &c.

5. The article is used before the names of persons and cities when they are accompanied by an adjective of quality or title; but in such a case, the article is placed before the adjective. Ex. *il Re Dario*, King Darius; *l'antica Roma*, ancient Rome.

6. It is put before the words *signore*, *signora*, Mr., Mrs.; as, *il Signor Morelli*, Mr. Morelli; *la Signora Riccobini*, Mrs. Riccobini; *il Signor Presidente*, the President; *la Signora Principessa*, the Princess.*

7. When the words *signore*, *signora* are preceded by a possessive pronoun, the article is placed before the pronoun. Ex. *il vostro signor padre*, your father; *la vostra signora madre*, your mother, &c.

8. In the vocative case, that is, when we address a person, no article is put before *signore* and *signora*. Ex. *Come state, signore?* How do you do, sir?—*Che dite, Signora Contessa?* What do you say, Countess? What has been said of the singular will also apply to the plural.

9. The infinitive of verbs and the adverbs take the masculine article *il*, *lo*, *l'* when they are employed substantively (see *post*, Remarks on the Verbs and Participles). Ex. *il cantare rallegra, lo scherzare è permesso, l'adulare è cosa vile*, singing rejoices, joking is permitted, flattering is a vile thing; *io non so nè il quando nè il come*, I neither know when nor how, &c.

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* The *e* is cut off in *Signore* whenever it is followed by a noun, unless the noun commences with an *s* followed by another consonant, or by a *z*. The *e* is likewise suppressed in *Signore* when followed by *sì*, *no*, *mio*. Ex. *Signor sì*, yes, sir; *Signor no*, no, sir; *Signor mio*, my (dear) sir; but it is retained when these words precede. Ex. *sì, Signore · no, Signore; mio Signore.*

Repetition of the Article.

1. The article is repeated before all substantives following each other in the same phrase when they are of different gender and number, and when they are not taken in an indeterminate sense, as those given in the exceptions. Ex. *il sole, la luna, e le stelle sono i luminari del mondo,* the sun, the moon, and the stars are the luminaries of the world.*

2. When a substantive is preceded by several adjectives, the article is only placed before the first. Ex. *la bella e deliziosa città di Firenze,* the fine and delightful city of Florence. But if the adjectives express opposite qualities, the article is repeated before each adjective. Ex. *il vecchio e il nuovo palazzo,* the old and new palace, &c.

Exceptions.

1. The article is omitted before common nouns when they are taken in an indeterminate sense, that is, when in using them nothing is said as to the extent of their signification. Ex. *i cattivi non hanno nè religione, nè amore,* the wicked have neither religion nor love; *vado in chiesa,* I go to church; because it is not said whose religion or love, what church, &c. The sense of these nouns is then indeterminate.—But it is said with the article, *l'amore del padre,* the love of the father; *vado nella chiesa di San Pietro,* I am going in Saint Peter's church; because we determine whose love, in what church, &c.

In the same manner we say, without the article, *vado a casa, vado a letto,* I go home, I go to bed; *è in campagna,* he is in the country; *aver fame, aver sete,* to be hungry, to be thirsty.

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* The article is sometimes suppressed to give more rapidity, grace, and energy to the discourse. Ex. *uomini, donne, vecchi e fanciulli corsero tutti alla difesa delle mura,* men, women, old and young, all ran to the defence of the walls.

2. The proper names of men and women, as, *Pietro*, Peter; *Teresa*, Theresa, &c., receive no article. But we often use it before the surnames and family names of persons who have distinguished themselves by some quality or talent. Ex. *l'Ariosto*, Ariosto; *il Tasso*, Tasso; *la Pasta*, &c.

3. The names of cities and towns in general do not admit the article. Except *l'Aja*, the Hague; *il Cairo*, Cairo; *la Mirandola*, *il Finale* (towns in Italy), which take it.

4. The article is also omitted before the names of countries:

1st, when they are governed by the preposition *in*: as, *egli è in America*, he is in America; *è andato in Russia*, he is gone to Russia; 2dly, when they are united to a preceding noun by the preposition *di*, of: as, *vino di Spagna*, Spanish wine; *il clima d'Italia*, the climate of Italy; 3dly, when speaking of countries, and in going or returning from them: as, *vado in Francia*, I am going to France; *vengo d'Italia*, I come from Italy, &c.—But, in speaking of very distant countries, we use the article: as, *ritorno dalle Indie*, *dal Perù*, *dalla Cina*, &c.

INDEFINITE ARTICLE.

The English indefinite article *a* or *an* is expressed in Italian by *uno*, *una*.

Uno is used before a masculine noun; but the *o* is suppressed before all nouns beginning with a vowel or a consonant, except the *s* impure and *z*.

EXAMPLES.

Nom. *un campo*, a field.	Nom. *uno scolaro*, a scholar.
Gen. *d'un campo*, of a field.	Gen. *d'uno scolaro*, of a scholar.
Dat. *a* or *ad un campo*, to a field.	D. *a* or *ad uno scolaro*, to a scholar
Acc. *un campo*, a field.	Acc. *uno scolaro*, a scholar.
Abl. *da un campo*, from or by a field.	Abl. *da uno scolaro*, from or by a scholar.

Nom. *un albero*, a tree.	Nom. *uno zio*, an uncle.
Gen. *d'un albero*, of a tree.	Gen. *d'uno zio*, of an uncle.
Dat. *a* or *ad un albero*, to a tree.	Dat. *a* or *ad uno zio*, to an uncle.
Acc. *un albero*, a tree.	Acc. *uno zio*, an uncle.
Abl. *da un albero*, from or by a tree.	Abl. *da uno zio*, from or by an uncle.

Una is used before a noun feminine; but the *a* is elided before all nouns beginning with a vowel, and replaced by an apostrophe.

EXAMPLES.

Nom. *una stella*, a star.	Nom. *un' aquila*, an eagle.
Gen. *d'una stella*, of a star.	Gen. *d'un' aquila*, of an eagle.
Dat. *a* or *ad una stella*, to a star.	D. *a* or *ad un' aquila*, to an eagle.
Acc. *una stella*, a star.	Acc. *un' aquila*, an eagle.
Abl. *da una stella*, from or by a star.	Abl. *da un' aquila*, from or by an eagle.

When *uno*, *una* are not followed by any noun, that is, when they are used substantively, they are not elided, and are also declined in the plural. Ex. *eccone uno*, here is one; *prendetene una*, take one; *gli uni e gli altri*, the ones and the others; *le une cantavano, e le altre ballavano*, the ones were singing and the others were dancing.

The indefinite article is omitted in Italian:

1st, after the verb *to be*, with a noun expressing the country, profession, or other qualities of the nominative of the verb. Ex. *sono Italiano*, I am an Italian; *egli è medico*, he is a physician, &c.; 2dly, with nouns of the same kind after the verbs to make, declare, elect. Ex. *è stato fatto generale*, he has been made a general, &c.

PARTITIVE ARTICLE.

The partitive article is used to denote a certain portion, or a certain number of what is mentioned.

The English partitive article *some* or *any* is expressed in Italian by *del, dello, della, dei, degli, delle.**

EXAMPLES.

Del pane, some bread.
Dello zucchero, some sugar.
Della carne, some meat.
Dell' acqua, some water.
Datemi del vino, give me some wine.

Dei pesci, some fishes..
Dei pomi, some apples.
Degli uccelli, some birds.
Delle ciriegie, some cherries.
Portatemi delle uova, bring me some eggs.

The article *some* or *any*, is in some instances expressed in Italian by the indeterminate pronouns *qualche*, *alcuni*, *alcune*, that is, when the sense of the phrase is definite and limited. *Qualche*, being indeclinable, is only used in the singular. Ex. *qualche volta*, sometimes; *qualche cosa*, something; *parlerò di ciò ad alcuni amici*, I shall speak to some friends about it; *aspetto alcune signore*, I am waiting for some ladies, &c.

Observe, the article *some* placed before a noun in the nominative or accusative in Italian is sometimes used, and at other times suppressed. It is expressed when speaking in a limited or definite sense: as, *datemi del pane*, give me some bread. It is suppressed when speaking in a general and indeterminate sense: as, *io bevo vino, e voi bevete acqua*, I drink wine, and you drink water. In the first example, it is used because we mean a certain portion of bread; in the last example it is suppressed, because no particular portion of wine and water is meant.

The partitive article is likewise omitted in Italian when the phrase is interrogative or negative, accompanied by *any*, that is, when the substance or kind is mentioned without limitation. Ex. *avete libri?* have you any books? —*non ho libri*, I have not any books; *avete amici?* have you any friends?—*non ho amici*, I have not any friends.

* Observe, the Italians make use of the genitive of the definite article to express the English partitive article *some* or *any*

EXERCISE II.*

1. Physiognomy is the mirror of the soul.

2. Tranquillity of mind is the height of felicity.

3. The hero triumphs over his enemies: the great man triumphs over his enemies, and over himself.

4. Virtue is preferable to riches, friendship to money, and utility to pleasures.

5. Interest pleasure, and glory, are the three motives of the actions and of the conduct of men.

6. Education is to the mind what cleanliness is to the body.

7. Hypocrisy is a homage which vice renders to virtue.

8. From uniformity arises *ennui*, from *ennui* reflection, and from reflection a distaste to life: (turn) *the disgust of life.*

9. The wisdom of Socra-

VOCABULARY.

1. Physiognomy, *fisonomia*, f. is *è*.

2. Tranquillity, *quiete*, f.; mind *spirito*, m.; height, *colmo*, m.; felicity, *felicità*, f.

3. Hero, *eroe*, m.; triumphs over, *trionfa de'*; his, *suoi*; enemies, *nemici*, m.; great man, *grand' uomo*, m.; and over himself, *e di se stesso.*

4. Virtue, *virtù*, f.; preferable, *preferibile*; riches, *ricchezze*, f.; friendship, *amicizia*, f.; money, *danaro*, m.; and, *e*; utility, *utilità* f.; pleasures, *piaceri*, m.

5. Interest, *interesse*, m.; pleasure, *piacere*, m.; glory, *gloria*, f.; are, *sono*; three motives, *tre motivi*, m.; actions, *azioni*, f.; conduct, *condotta*, f.; men, *uomini*, m.

6. Education, *educazione*, f.; mind, *spirito*, m.; what, *ciò che*; cleanliness, *pulizia*, f.; body, *corpo*, m.

7. Hypocrisy, *ipocrisía*, f.; a homage, *un omággio*; which, *che*; vice, *vizio*, m.; renders, *rende.*

8. From, *da*; uniformity, *uniformità*, f.; arises, *nasce*; ennui, *noja*, f.; reflection, *reflessione*, f.; distaste, *disgusto*, m.; life, *vita*, f.

9. Wisdom, *saviezza*, f.,

* Before we enter on the grammatical exercises, it may be necessary here to premise, that the English translations of them will be rendered as literal as possible in order to facilitate the Italian version.

tes, and the valour of Achilles, are celebrated in the works of poets and historians.

of Socrates, *di Socrate;* valour, *valore*, m.; of Achilles, *d'Achille;* celebrated, *celebri;* works, *opere*, f.; poets, *poeti*, m.; historians, *istórici*, m.

10. Men are constant neither in love nor in hatred: they are only constant in inconstancy.

10. Men, *uomini*, m; are constant, *non sono costanti;* neither, *nè;* love, *amore;* hatred, *odio*, m.; are only constant, *non son costanti che;* inconstancy, *incostanza*, f.

11. There is an eloquence in the eyes and in the air of a person, which does not persuade less than that of speech.

11. There is, *vi è;* an éloquence, *un' eloquenza;* eyes, *occhi*, m.; air, *aria*, f.; person, *persona*, f.; which does not persuade less, *che non persuade meno;* than that, *di quella;* speech, *parola*, f.

12. Man should pass the first part of his life with the dead, the second with the living, and the last with himself.

12. Man, *uomo*, m.; should pass, *deve passare;* first part, *prima parte*, f.; of his life, *della sua vita;* dead, *morti*, m.; second, *seconda*, f.; living, *vivi*, m.; last, *ultima*, f.; with himself, *con se stesso.*

13. With prodigality, you will be generous during a little time; with wise economy, you will be generous all your life-time.

13. Prodigality, *prodigalità*, f.; you will be generous, *sarete generoso;* during a little time, *per qualche tempo;* wise economy, *prudente economia*, f.; all your life-time, *tutta la vostra vita.*

14. The world is full of ungrateful people; we live with the ungrateful, we work for the ungrateful, and we have always to do with the ungrateful.

14. World, *mondo*, m.; full of ungrateful people, *pieno d'ingrati;* we live, *si vive;* we work, *si lavora;* and we have always to do, *e si ha sempre da fare;* with the ungrateful, *con ingrati.*

LESSON III.

OF THE PREPOSITIONS CALLED *SEGNACASI*, SIGNS FOR THE CASES.

THESE prepositions are *di*, *a*, *da*, answering to the English prepositions *of*, *to*, *from*.

Before nouns beginning with a vowel, *di* suffers an elision of the *i*, and *a* becomes *ad* for the sake of euphony; but *da* remains without alteration before consonants and vowels, to distinguish the ablative from the genitive.

Proper names of persons, cities, towns, villages are declined with the above prepositions.

EXAMPLES.

NOM. *Roma*, Rome.	NOM. *Alessandro*, Alexander.
GEN. *di Roma*, of Rome.	GEN. *d'Alessandro*, of Alexander.
DAT. *a Roma*, to Rome.	D. *ad Alessandro*, to Alexander.
ABL. *da Roma*, from Rome.	ABL. *da Alessandro*, from or by Alexander.

Observations on the Prepositions.

DI.

The preposition *di*, of (sign of the genitive), serves to express in Italian an idea of possession. Ex. *questa casa è di mio fratello*, this house belongs to my brother; *di chi è quel giardino?* whose garden is that?—*è di mio padre*, it is my father's.

When two nouns designate a thing or person according to matter or quality, the noun specifying matter or quality is governed by *di*. Ex. *una statua di bronzo*, a brass statue; *un cucchiajo d' argento*, a silver spoon; *una casa di campagna*, a country house; *un uffiziale d' artiglieria*, an artillery officer, &c.*

* Observe, when two nouns describe a thing as the above, the first noun, which qualifies the second in English, is placed the last in Italian; so that, instead of a brass statue, a silver spoon, the Italians say: a statue of brass, a spoon of silver, &c.

When the nation, country, or town of a person is mentioned, we use the preposition *di*. Ex. *Ottone di Baviera*, Otto of Bavaria; *i Visconti di Milano*, the Visconti of Milan. But if it is the town or place of birth, to signify a native of that country or town, the preposition *da* is used: as, *Leonardo da Vinci*, Leonardo, a native of Vinci; *Pignotti da Arezzo*, Pignotti, a native of Arezzo.

A.

The preposition *a*, to (the dative), is used to express the point towards which the action or intention of the subject is directed. Ex. *andare a dormire*, to go to sleep; *è venuto a trovarmi*, he is come to see me; *mandare a comprare, a cercare*, to send to buy, to look for; *vicino a me, vicino a voi*, near me, near you; *dirimpetto a voi*, opposite to you, &c.

This preposition is also used with several idiomatical phrases in Italian: as, *imparare a mente*, or *a memoria*, to learn by heart; *andare a due a due*, to go two by two; *andare a piedi, a cavallo*, to go on foot, on horseback; *ella canta a maraviglia*, she sings wonderfully well.

It is placed before all nouns that describe the construction of a thing. Ex. *un batello a vapore*, a steamboat; *un molino a vento*, a windmill, &c.

DA.

The preposition *da*, from (the ablative), is generally used to express the point from which a person or thing departs or comes from, and all idea of motion, separation, derivation, difference, and dependence. Ex. *parto da Londra*, I depart from London; *vengo da casa*, I come from home; *questo non dipende da me*, this does not depend on mé, &c.

The verbs *uscire, muovere, levarsi*, to go out, to move, to rise, and the word *fuori*, out, although expressing an idea of motion, they take sometimes, for the sake of harmony, the preposition *di*, instead of *da*. Ex. *esco di casa*, I go out of the house; *non mi muovo di qui*, I do

not move from here; *fuori di casa*, out of the house. So that, to avoid the bad effect which in some instances is produced by using the preposition *da*, we substitute for it the preposition *di*. For this we say: *di quà*, on this side; *di là*, on that side, and not *da quà*, *da là*.

The preposition *da* is used to express the idea of capacity and convenience. Ex. *un uomo da niente*, a man good for nothing; *cose da ridere*, laughable things; *non sono cose da dirsi, da credersi*, they are not things to be told, to be believed, &c.

It is placed before all nouns that express the use or the destination of a thing. Ex. *una camera da letto*, a bedroom; *un cavallo da sella*, a saddle-horse; *carta da scrivere*, writing-paper; *acqua da bere*, drinking-water; *casa da vendere*, a house to be sold, &c.

Da is used in several other phrases. Ex. *dite da vero?* do you speak in earnest?—*avete da fare?* are you busy?—*egli fa da sapiente*, he pretends to be a learned man.

It is also used to signify, for brevity, *at*, *in*, or *to* the house of a person. Ex. *passerò da voi*, I shall call upon you; *venite da me*, come to me, or to my house, &c.

By is rendered by the preposition *da*. Ex. *è stato detto da uomini dotti*, it has been said by learned men.

EXERCISE III.

1. Moliere has taken from Aristophanes the comic, from Plautus fire and activity, from Terentius, the picture of manners.

2. Whoever abandons himself to frivolous occu-

VOCABULARY.

1. Has taken, *ha preso;* Aristophanes, *Aristofane;* comic, *comico*, m.; Plautus, *Plauto;* fire, *fuoco* m.; and *e;* activity, *attività*, f.; Terentius, *Terenzio;* picture, *pittura*, f.; manners, *costumi*, m.

2. Whoever abandons himself, *chiunque s'abban-*

pations, becomes incapable of great designs.

dona; frivolous occupations *occupazioni frivole;* becomes incapable, *diviene incapace;* great designs, *grand' imprese.*

3. The calm of the passions often gives rise to better reflections.

3. Calm, *calma,* f.; passions, *passioni,* f.; often gives rise, *dà spesso luogo;* better reflections, *migliori riflessioni.*

4. It is difficult to deride the absent without slandering them, and the present without offending them.

4. It is difficult, *è difficile;* to deride, *dileggiare;* absent, *assenti,* m.; without slandering them, *senza dirne male;* present, *presenti,* m.; without offending them, *senz' offenderli.*

5. Alexander often said, I am not more indebted to Philip my father than to Aristotle my preceptor. If I owe to the one my life, I owe to the other virtue.

5. Alexander often said, *Alessandro diceva spesso,* I am not more indebted, *non sono più tenuto;* Philip my father, *Filippo mio padre;* than, *che;* Aristotle my preceptor, *Aristotele mio precettore;* if I owe, *se debbo;* one, *uno;* my life, *la vita;* other, *altro;* virtue, *la virtù,* f.

6. The age of Lewis XIV. written by Voltaire, is rather an history of the spirit of the manners, than a recital of the battles.

6. Age, *secolo.* m.; Lewis the Fourteenth, *Luigi decimo quarto;* written, *scritto;* is rather, *è piuttosto;* history, *storia,* f.; spirit, *spirito,* m.; than, *che;* recital, *racconto,* m.; battles, *battaglie,* f.

7. We are indebted to the President Henault for the shortest and the best history of France.

7. We are indebted for, *si deve;* president, *presidente;* shortest, *più corta,* f.; best, *migliore,* f.; France, *Francia.*

8. The Condor is a bird

8. Condor, *condore,* m.;

of prey, of Peru, sixteen feet five inches high, and its wings, extended, are thirty-two feet seven inches wide.	a bird, *un uccello*; prey, *ra pina*, f.; Peru, *Perù*, m.; high, *alto*; sixteen feet, *sedici piedi*; five inches, *cinque pollici*; his wings extended, *le sue ali distese*; are wide, *sono larghe*; thirty-two, *trenta due*; seven, *sette*.

LESSON IV.

RULES FOR FORMING THE PLURAL OF NOUNS.

1. All masculine nouns ending either in *a*, in *e*, or in *o*, have their plural in *i*.* Example:

Il poeta,	the poet.	*I poeti,*	the poets.
Il padre,	the father.	*I padri,*	the fathers.
Il maestro	the master.	*I maestri,*	the masters.

2. Feminine nouns ending in *a* have the plural in *e*. Example:

La camera,	the room.	*Le camere,*	the rooms.

3. Feminine nouns ending in *e* have their plural in *i*. Example:

La madre,	the mother.	*Le madri,*	the mothers.

4. All nouns ending in *i*, *ie*, or in an accented vowel, and the monosyllables, do not change the termination in the plural. Example:

La crisi.	the crisis.	*Le crisi.*	the crisis.
La specie,	the specie.	*Le specie*	the specie.
La città,	the city.	*Le città,*	the cities.
Il re	the king	*I re,*	the kings.

The adjectives form their plural according to the above rules.

* There are only a few nouns ending in *i*. This letter is generally the distinctive termination of the plural of all nouns, with the exception of those in *a* feminine, which change the *a* into *e* in the plural.

Irregular Terminations.

In the Italian language, the irregularity in the termination of some nouns in the plural has been determined by euphony, in order to retain in the final syllable the sound which it has in the singular. This category contains the nouns ending in *ca, ga; co, go; cia, gia.*

1. All masculine and feminine nouns ending in *ca, ga,* take an *h* in the plural, in order to preserve the hard sound to the *c* and *g*. Example:

Il duca,	the duke.	*I duchi,*	the dukes.
Il monarca,	the monarch.	*I monarchi,*	the monarchs.
La monaca,	the nun.	*Le monache,*	the nuns.
La lega,	the league.	*Le leghe.*	the leagues.

2. Masculine nouns of two syllables ending in *co* and *go* make their plural in *chi, ghi.* Ex. *il fico,* the fig; *i fichi,* the figs; *il lago,* the lake; *i laghi,* the lakes.

Except *porco, Greco,* pig, Greek, which make in the plural *porci, Greci.*

3. Nouns of more than two syllables, ending in *co* and *go,* take also an *h,* when these terminations are preceded by one or more consonants. Ex. *l'albergo,* the inn; *gli alberghi,* the inns; *il bifolco,* the ploughman; *i bifolchi,* the ploughmen.

4. Nouns ending in *co* and *go,* preceded by a vowel, form their plural in *ci* and *gi,* according to the general rule. Ex. *il medico,* the physician; *i medici,* the phycians; *il logico,* the logician; *i logici,* the logicians.

5. The following, however, are exceptions, and, although their termination in *co* and *go* is preceded by a vowel, they take an *h* in the plural:

Analogo,	analogous.	Castigo,	punishment.
Antico,	ancient.	Catalogo,	catalogue.
Aprico,	sunny.	Demagogo,	demagogue.
Beccafico	becafico.	Dialogo	dialogue.
Caduco,	perishable.	Epilogo,	epilogue.
Carico	load.	Fondaco,	warehouse.

Impiego,	employment.	Prologo,	prologue.
Intrigo,	intrigue	Pudico,	chaste.
Manico,	handle.	Rammarico,	sorrow
Obbligo,	obligation.	Ripiego,	expedient.
Opaco,	opaque.	Sacrilego,	sacrilegious.
Parroco,	curate.	Scarico,	unload.
Presago,	predictor.	Traffico,	traffic.
Prodigo,	prodigal.	Ubbriaco,	drunk.

All these nouns make in their plural *analoghi*, *antichi*, *aprichi*, &c.

6. Nouns ending in *cia* and *gia* lose the *i* in the plural in all the words in which this letter is very little pronounced in the singular. Ex. *la caccia*, the chase; *le cacce*, the chases; *la spiaggia*, the shore; *le spiagge*, the shores.—But nouns of these terminations, in which the *i* is accented or distinctly pronounced, follow the general rule: as, *la provincia*, the province; *le provincie*, the provinces; *l'apologia*, the apology; *le apologie*, the apologies.

Irregular Plurals.

Moglie, wife, makes in the plural *mogli*, wives.

Mille makes *mila* in the plural: as, *mille scudi*, a thousand crowns; *due mila scudi*, two thousand crowns; *bue*, an ox, makes in the plural *buoi*, oxen.

Uomo, man, makes in the plural *uomini*, and not *uomi*.

Dio or *Iddio*, God,* makes in the plural *Dei*, and takes the article *gli*: as *gli Dei*, the gods; *degli Dei*, of the gods, &c.

Mio tuo, suo, my, thy, his, or mine, thine, his, make in the plural *miei, tuoi, suoi*.

Nouns ending in *jo*: as *librajo*, bookseller; *lavatojo*, washhouse, &c. lose the *o* in the plural, and make *libraj*, *lavatoj*.

Nouns which end in *io*, change *io* into *j* in the plural: as, *tempio*, temple, *tempj*, temples; *principio*, principle, *principj*, principles, &c. Yet if the final *io* is preceded

* *Iddio* is only used in the nominative.

by *c, ch, g, gl,* it may be changed into a simple *i*, to form the plural: as *l'impáccio*, the embarrassment, *gl'impácci*, the embarrassments; *l'ócchio*, the eye, *gli ócchi*, the eyes; *il rággio*, the ray, *i rággi*, the rays;* *il figlio*, the son, *i figli*, the sons. Observe, that when the nouns ending in *io* have the accent upon the *i* penultima either marked or understood; as, *natío*, native; *cicalío*, babbler, &c. they make in the plural *natii*, *cicalii*, &c.

There are some masculine nouns ending in *o* in the singular, which take *a* in the plural, with the feminine article: as *il centinájo*, the hundred; *il migliájo*, the thousand; *il míglio*, the mile; *il móggio*, the hogshead; *lo stájo*, the bushel; *il pájo*, the pair; *l'uóvo*, the egg; plural—*le centinája, le migliája, le míglia*, &c.

Remark. *La prole*, the offspring; *la stirpe*, the race; *il mèle*, the honey; have no plural. *Le nozze*, the nuptials; *le molle*, the fire-tongs; *le forbici*, the scissors: have no singular.

Several words masculine and feminine have two singulars: *il cavaliero* or *cavaliere*, the knight; *la dota* or *dote*, the dowry; *l'orecchio* or *orecchia*, the ear. The following words have two and three plurals: *salvatico, salvatici*, or *salvatichi*, wild; *legno*, a ship; *legna, legne*, f. pl. fire-wood; and *legni*, wood in general.

There are some nouns masculine ending in *o* in the singular, which may end in *i* or in *a* in the plural: when they end in *i* they take the masculine article, and when they end in *a*, they take the feminine article. They are as follow:

SINGULAR.	PLURAL.
Anello, a ring.	*gli anelli*, and *le anella.*
Braccio, an arm.	*i bracci*, and *le braccia.*
Budello, the bowels.	*i budelli*, and *le budella.*
Calcagno, the heel.	*i calcagni*, and *le calcagna.*
Carro, a chariot.	*i carri*, and *le carra.*
Castello, a castle.	*i castelli*, and *le castella.*
Ciglio, the eyebrow.	*i cigli*, and *le ciglia.*
Corno, a horn.	*i corni*, and *le corna.*
Dito, a finger	*i diti*, and *le dita.*
Filo, thread.	*i fili*, and *le fila.*

* *Beneficio*, beneficence; *regio*, royal; *giudicio*, judgment; make in the plural, *beneficj, regj*, and *giudicj*, in order to distinguish them from *benefici, regi*, and *giudici*, plurals of *benefico*, beneficent; *rege*, king; and *giudice*, judge.

Fondamento, the basis.	*i fondamenti* and *le fondamenta.*
Frutto, fruit.	*i frutti* and *le frutta.*†
Fuso, a spindle.	*i fusi* and *le fusa.*
Ginocchio, a knee.	*i ginocchi* and *le ginocchia.*
Grido, a cry.	*i gridi* and *le grida.*
Labbro, a lip.	*i labbri* and *le labbra.*
Lenzuolo, a sheet.	*i lenzuoli* and *le lenzuola.*
Membro, a limb.	*i membri* and *le membra*‡
Muro, a wall.	*i muri* and *le mura.*§
Osso, a bone.	*gli ossi* and *le ossa.*
Pomo, an apple.	*i pomi* and *le poma.*
Sacco, a sack.	*i sacchi* and *le sacca.*
Strido, a cry.	*gli stridi* and *le strida.*
Vestimento, a garment.	*i vestimenti* and *le vestimenta.*
Uovo, an egg.	*gli uovi* and *le uova.*

EXERCISE IV.

1. The ancient Romans despised the riches and luxuries of life.

2. Man who now inhabits cities, formerly lived in forests: the meadows and the valleys were his walks; he had for his food the fruits of the earth; the chirping of birds delighted his ears.

VOCABULARY.

1. Ancient, *antico*, m.; Roman, *Romano*, m.; despised, *disprezzavano*; riches, *ricchezza*, f.; luxury, *mollezza*, f.; life, *vita*, f.

2. Man, *uomo*, m.; who now inhabits, *che abita oggidì*; city, *città*, f.; lived formerly, *viveva altre volte*; forest, *selva*, f.; meadow, *prato*, m.; valley, *valle*, f.; were, *erano*; his, *le sue*; walk, *passeggiata*, f.; he had for his food, *aveva per cibo*; fruit, *frutto*, m.; earth *terra*, f.; chirping, *canto*, m.; bird, *uccello*, m.; delighted; *dilettava*; ear, *orecchia*, f.

† *Frutto* makes in the plural *frutti*, or *le frutta*, when speaking of the fruit of trees; but when this word is taken in a general or figurative sense, we must say *i frutti* in the plural: as, *i frutti della terra*, the fruits of the earth; *i frutti della fatica*, the fruits of labour; *le frutta*, the dessert.

‡ *Membro* makes in the plural *i membri*, or *le membra*, in speaking of the parts of the body; but, in speaking of the persons who compose any society whatever, as, a Parliament, an academy, &c. you must say in the plural *i membri*.

§ *Le mura* is seldom used, except in speaking of the walls of a town or fortress.

3. The latter half of a man's life is employed in getting rid of the follies, the prejudices, and the false opinions, which he has contracted in the former.

3. Latter half, *seconda metà*, f.; is employed, *è impiegata;* in getting rid of, *a liberarsi da*; folly, *pazzia*, f.; prejudice, *pregiudizio*, m.; false opinion, *falsa opinione*, f.; which he has contracted, *che ha contratti;* former, *prima*, f.

4. A stranger once said of the senate of Rome, "I have seen an assembly of kings."

4. A stranger once said, *un forestiere disse una volta;* senate, *senato*, m.; I have seen an assembly, *ho veduto un' adunanza;* king, *rè*.

5. It is in vain that the rich, who are wicked, or useless, are lodged like gods in magnificent temples; they will not be adored there, unless they show themselves beneficent.

5. It is in vain that, *in vano*; rich, *ricco*, m.; who are wicked, *cattivo*, m.; or, *o;* useless, *inutile*; are lodged like, *abitano come;* god, *Dio*, m.; in, *in;* temple, *tempio*, m.; magnificent, *magnifico;* they will not be there, *non vi saranno*; adored, *adorato;* if they do not shew themselves, *se non vi si mostrano;* beneficent, *benefico*.

6. Solid honour is not variable; it neither depends on times, nor on places, nor on prejudices; it has its eternal source in the unalterable rule of its duties.

6. Solid honour, *vero onore*, m.; is not variable, *non è variabile;* it neither depends on, *non dipende nè da';* time, *tempo*, m.; place, *luogo*, m.; prejudice, *pregiudizio*, m.; it has its eternal source, *ha la sua sorgente eterna;* unalterable rule, *regola inalterabile*, f.; of its, *de' suoi;* duty, *dovere*.

7. Grandeur and riches are things uncertain and common to the good and to the wicked: glory and

7. Grandeur, *grandezza*, f.; riches, *ricchezza*, f.; are, *sono;* thing, *cosa*, f.; uncertain, *caduca;* common,

virtue are solid sure, and durable.

8. Friendship is a tacit contract between two virtuous persons; I say virtuous because the wicked have only accomplices, the voluptuous have companions, in debauchery; the interested have associates; politicians assemble the factious; the generality of idle men have adherents; princes have courtiers; virtuous men alone have friends.

comune; good, *buono*, m.; wicked, *cattivo*, m.; glory, *gloria*, f.; virtue, *virtù*, f.; solid, *solida;* sure, *sicura;* durable, *durevole.*

8. Friendship, *amicizia*, f.; is a tacit contract, *è un contratto tacito;* between two, *fra due;* person, *persona*, f.; virtuous, *virtuosa;* I say, *dico;* because, *poichè;* wicked, *malvagio*, m.; have only, *non hanno che;* accomplice, *complice;* voluptuous, *voluttuoso*, m.; companion, *compagno*, m.; in, *di;* debauchery, *dissolutezza*, f.; interested, *interessato*, m.; associate, *associato*, m.; politician, *politico*, m.; assemble, *radunano;* factious, *fazioso;* generality of men, *maggior parte*, f.; idle, *ozioso;* have, *hanno;* adherent, *aderenza*, f.; prince, *principe*, m.; courtier, *cortigiano*, m.; virtuous, *virtuoso;* alone, *solo;* friend, *amico*, m.

LESSON V.

RULES FOR KNOWING THE GENDERS OF NOUNS.

The Italians have two genders, the masculine and the feminine

Nouns which end in *a*, as we have said in the preceding Lesson, are generally of the feminine gender. We must except, 1st. the proper names of men, as *Andrea*, Andrew, *Anassagora*, Anaxagoras, &c. 2dly. The names of dignities and professions, belonging to men, as *papa*,

pope, *monarca*, monarch, *legista*, legislator, or lawyer, &c.
3dly. The following nouns, derived from the Greek:

Anagramma, anagram.
Anatema, anathema.
Apotegma, apophthegm.
Assioma, axiom.
Clima, climate.
Diadema, diadem.
Dilemma, dilemma.
Diploma, diploma.
Dogma, dogma.
Dramma, drama.
Emblema, emblem.
Enigma, enigma.
Epigramma, epigram.
Fantasma, spectre.
Idioma, idiom.
Idiota, idiot.
Pianeta, planet,
Poema, poem.
Prisma, prism.
Problema, problem.
Programma, a program.
Scisma, schism.
Sistema, system.
Sofisma, sophism.
Stemma, coat of arms.
Stratagemma, stratagem.
Tèma, theme, exercise.*
Teorema, theorem.

Substantives ending in *e*, some are masculine and some feminine. No precise rule can be given for knowing their gender, as the exceptions would be too numerous. It is necessary to consult the dictionary.

Amongst the nouns ending in *e* there are several which have two genders, as,

Il or *la cenere*,† the ashes.
Il or *la fine*, the end.
Il or *la folgore*, the thunderbolt.
Il or *la fonte*, the fountain.
Il or *la fronte*,‡ the forehead.
Il or *la fune*, the rope.
Il or *la gregge*, the flock
Il or *la lepre*, the hare.
Il or *la serpe*, the serpent.
Il or *la tigre*, the tiger.

Nouns ending in *i* are for the most part of the feminine gender: as, *la metropoli*, the metropolis, &c.

Except *il barbagianni*, the owl; *il brindisi*, the toast (in drinking); *il Tamigi*, the Thames; *il dì*,§ the day; and its compounds *lunedì*, Monday; *martedì*, Tuesday, &c., which are masculine.

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* When *téma* has the acute accent it signifies fear, and is feminine.
† *Il cenere* is only said in poetry.
‡ *La fronte* is more used than *il fronte*.
§ *Il dì* is a poetical word; in prose we say *giorno*.

Nouns ending in *o* are of the masculine gender, except *la mano*, the hand; *la eco*, the echo.*

There are some nouns which have two terminations in the singular, one masculine and the other feminine. The following nouns ending in *o* may equally end in *a*:

Il canestro, the basket.
Il cioccolato, the cioccolate.
Il legno,† the wood.
Il mattino,‡ the morning.
Il nuvolo, the cloud.
L'ombrello, the umbrella.
L'orecchio, the ear.
Il soffitto, the ceiling (of a room).

Or with the feminine termination in *a*: *canestra*, *cioccolata*, &c.

Some other nouns ending in *o* may equally end in *e* without changing their gender: as, *il prigioniero* or *il prigioniere*, the prisoner; *il cavaliero* or *il cavaliere*, the knight.

Nouns of fruit trees ending in *o* (which are masculine), by changing the *o* into *a*, signify the fruit, and become feminine. Example: *il pero*, the pear-tree; *la pera*, the pear; *il melo*, the apple-tree; *la mela*, the apple, &c.

Except *fico*, *arancio*, *pomo*, which serve to express both the tree and the fruit, and mean a fig-tree or a fig; an orange-tree or an orange, &c.

The Italian language has very few nouns ending in *e*. They are always marked with the grave accent, and

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* There are some poetical words ending in *o*, as *Cartago*, *imago*, abreviations of *Cartagine*, *imagine*—Carthage, image, which are feminine.

† *Legno* signifies wood in general; *la legna* and *le legna*, the wood for burning.

‡ *Il mattino* is only said in poetry; in prose we say *mattina*.

are all feminine: as, *virtù, gioventù*, virtue, youth, &c. Except *il Perù*, Peru, which is masculine.

For the genders of adjectives, see Lesson VI.

EXERCISE V.

1. I read with pleasure the verses which the charming Laura inspired to the tender Petrarch.

2. Homer is considered the father of epic poetry, Eschylus of tragedy, Æsop of apologue, Pindar of lyric poetry, and Theocritus of pastoral poetry.

3. Hope is the dream of a man awake.

4. The inhabitants of Gadara honoured poverty with a peculiar veneration; they regarded it as the mother of industry and the arts.

5. Palamedes invented the games of chess at the siege of Troy, as well to serve for an amusement to the soldiers, as to teach

VOCABULARY.

1. I read, *leggo;* with pleasure, *con piacere;* verse, *verso*, m.; which, *che;* charming, *vezzosa;* Laura, *Laura;* inspired, *inspirava;* to the, *al;* tender, *tenero*, m.; Petrarch, *Petrarca.*

2. Homer, *Omero;* is considered, *è riputato;* father, *padre;* epic poetry, *epopeja*, f.; Eschylus, *Eschilo;* tragedy, *tragedia;* Æsop, *Esopo;* fable, *apologo;* Pindar, *Pindaro;* lyric poetry, *poesia lirica;* Theocritus, *Teocrito;* pastoral, *pastorale*, f.

3. Hope, *speme*, f.; dream, *sogno*, m.; a man awake, *un uomo desto.*

4. Inhabitant, *abitante*, m.; honoured, *onoravano;* poverty, *povertà*, f.; with a peculiar veneration, *con un culto particolare;* they considered it as, *la consideravano come;* mother, *madre;* industry, *industria;* art, *arte*, f.

5. Palamedes, *Palamede;* invented, *inventò;* game, *giuoco*, m.; chess, *scacchi*, siege, *assedio;* Troy, *Troja;* as well to serve, *tanto per servire;* for, *di;* amusement, *divertimento;* soldier, *soldato;* as to teach them, *che*

them the stratagems of war.

6. The fox is the emblem of cunning and subtlety.

7. The passions are artificial tyrants, which load with chains, and abandon to the most cruel torments, those whom they have seduced by the charms of liberty and pleasure.

8. The pomp of words, metaphors, and a majestic style, are, generally speaking, the characteristics of the Spanish writers; force, energy, and boldness, are more peculiar to the English: they are, above all, fond of allegories and comparisons.

9. The reward of merit ought never to be the price of intrigue.

10. The diamond fallen on a dunghill, is not, for that, the less precious; and the

per insegnar loro; stratagem, *stratagemma;* war, *guerra.*

6. Fox, *volpe;* emblem, *simbolo;* cunning, *astuzia;* subtlety, *sottigliezza.*

7. Passion, *passione,* f.; are, *sono;* tyrant, *tiranno;* artificial, *artifizioso;* which load, *che caricano;* with, *di;* chain, *catena;* abandon, *abbandonano;* most, *più;* cruel, *crudele;* torment, *tormento,* m.; those, *coloro;* whom they have, *che hanno;* seduced, *sedotto;* by the charms, *coll' esca;* liberty, *libertà;* pleasure, *piacere,* m.

8. Pomp, *pompa;* word, *parola;* metaphor, *metafora;* a majestic style, *uno stile maestoso;* are, generally speaking, *sono, generalmente parlando;* characteristic, *carattere;* writer, *scrittore;* Spanish, *Spagnuolo;* force, *forza;* energy, *energia;* boldness, *ardire;* peculiar, *particolare;* English, *Inglese;* they are, above all, *sono, sopra tutto;* fond of, *amante;* allegory, *allegoria;* comparison, *similitudine,* f.

9. Reward, *guiderdone* m.; merit, *merito;* ought never to be, *non deve mai essere;* price, *premio;* in trigue, *intrigo.*

10. Diamond, *diamante;* fallen, *caduto;* on a dunghill, *in un letamajo;* is not, for

dust that the wind raises to the skies, is not, for that, less vile.	that, less precious, *non è perciò, meno prezioso;* dust *polvere;* wind, *vento;* raises to, *alza fino;* sky, *cielo;* for that, *per ciò;* vile, *vile.*

LESSON VI.

ON THE ADJECTIVE.

ADJECTIVES ending in *o* serve for the masculine: as, *bello, dotto,* fine, learned.

The *o* is changed to *a* to form the feminine: as, *bella, dotta,* fine, learned, &c.

Adjectives which end in *e* serve for both genders: as, *uomo felice,* happy man; *donna felice,* happy woman, &c.

The words *pari,* even; *dispari,* odd, are the only adjectives ending in *i.* They are indeclinable, whatever be the gender and number of their substantive. Ex. *un numero dispari,* an odd number; *numeri dispari,* odd numbers.

To form the plural of adjectives, you have only to follow the rules given in Lesson IV on the formation of nouns in general.

Agreement of Adjectives.

The adjective in Italian always agrees with its substantive in gender and number.

EXAMPLE.

SINGULAR.

Uomo dotto e prudente,	Learned and prudent man.
Donna dotta e prudente,	Learned and prudent woman.

PLURAL.

*Uomini dotti e prudenti,**	Learned and prudent men.
Donne dotte e prudenti,	Learned and prudent women.

When the adjective relates to two or more substantives of the same gender, it is put in the plural, and agrees with them in gender. Ex. *il padre ed il figlio sono contenti,* the father and the son are pleased; *la madre e la figlia sono contente,* the mother and the daughter are pleased.

* Adjectives ending in *e,* form their plural in *i,* and serve for both genders.

If two or more substantives to which the adjective relates be of different gender, the adjective is put in the plural masculine. Ex. *mio fratello e mia sorella sono generosi*, my brother and sister are generous.

The adverbs *quanto*, how much; *molto*, much, or a great deal of; *tanto*, so much; *troppo*, too much; *poco*, little, become adjectives in Italian, and agree in gender and number with the substantives which they precede. Ex. *Quanto tempo?* how much time? *Quanta distanza?* how far, or what distance? *Quanti soldati?* how many soldiers? *Quante carrozze?* how many carriages? *Molto piacere*, much, or a great deal of pleasure; *molta pena*, much, or a great deal of trouble; *molti uomini*, a great many men; *molte donne*, a great many women; *tanto danaro*, so much money; *tanti libri*, so many books; *troppo studio*, too much study; *troppi nemici*, too many enemies; *poco spirito*, little wit; *pochi amici*, few friends.

What, a particle of admiration, signifying what a number of, is likewise rendered by *quanto, quanti, quanta, quante*. Ex. *quante carrozze s'incontrano nelle strade di Parigi!* what a quantity of carriages one meets in the streets of Paris!

The words *enough, many, more, less*, are rendered in Italian by *abbastanza, assai, più, meno*. Ex. *abbastanza danaro*, enough money; *assai donne*, many women; *più uomini*, more men; *meno fanciulli*, less children. Observe, that the words *abbastanza, assai, più, meno* are always indeclinable.

If, after *more* and *less*, there is an adjective of number preceded by the comparative particle *than*, that word is rendered in Italian by the preposition *di*. Ex. *più di due anni*, more than two years; *in meno di tre minuti*, in less than three minutes.

More and *less*, signifying a greater or less degree, may be expressed by *maggiore* and *minore*, instead of the adverbs *più* and *meno*. Ex. *con maggior facilità*, with more or greater facility; *con minor pericolo*, with less danger.

A little is rendered by *un poco di*, as *un poco di pane*, a little bread; *un poco di carne*, a little meat; *a little more, a little less*, are likewise expressed by *un*

poco più di, *un poco meno di*. Ex. *un poco più di coraggio*, a little more courage; *un poco meno di timidezza*, a little less timidity.

Place of Adjectives.

Adjectives in Italian may generally be placed both before and after their substantives. Ex. *una memoria eterna*, or *un' eterna memoria*, an eternal remembrance. No precise rule can be given, as the place of the adjective is in some instances determined by euphony. The elegance of the language on this point must be acquired by the reading of the best authors. However, in prose and in the familiar style, the following adjectives are always placed after their substantives.

1. The verbial adjectives, formed by the present and past participle. Ex. *un paese ridente*, a smiling country; *il paradiso perduto di Milton*, the Paradise Lost of Milton.

2. The nominal adjectives, which qualify by the figure, colour, taste, and odour. Ex. *una camera ovale*, an oval room; *un corpetto bianco*, a white waistcoat; *un colore verde*, a green colour; *vino amaro*, bitter wine; *una pianta aromatica*, an aromatic plant.

3. Those which express some physical quality. Ex. *un uomo zoppo*, a lame man.

4. Adjectives which particularise elements. Ex. *un' aria umida*, a damp air; *acqua calda*, hot water; *terra secca*, dry earth.

5. Those derived from the name of a nation. Ex. *un poeta Italiano*, an Italian poet; *la lingua Inglese*, the English language, &c.

EXERCISE VI.

1. An upright, learned, and disinterested judge; a handsome, young, virtuous, and complaisant woman; and a discreet, sincere, and obliging friend, are scarce; but they are precious trea-

VOCABULARY.

1. A judge, *un giudice;* upright, learned, and disinterested, *integro, dotto, disinteressato;* a woman, *una donna;* handsome, *bello;* young, *giovane;* virtuous, *virtuoso;* complaisant, *compiacente;* and a friend, *e un amico;* discreet, sincere, and

sures which exist, and which may be found.

obliging, *discreto, sincero, e cortese;* are, *sono;* scarce, *raro;* but they are, *ma sono;* treasure, *tesoro;* precious, *prezioso;* which exist, *che esistono;* and which may be found, *e che si possono trovare.*

2. Those who govern, are like the celestial bodies, which have much splendor, and have no repose.

2. Those who govern, *quelli che governano,* are like, *sono come;* celestial body, *corpo celeste;* which have, *che hanno;* splendor, *splendore;* and have no repose, *e non hanno alcun riposo.*

3. Victory is glorious, when it confines itself to the subduing of an enemy; but it becomes odious, when it oppresses the unfortunate.

3. Victory, *vittoria;* is glorious, *è glorioso;* when it confines itself, *quando si limita;* to the subduing an enemy, *a domare un nemico;* but it becomes, *ma diventa;* odious, *odioso;* when it oppresses, *quando opprime;* unfortunate, *infelice.*

4. It requires a great deal of wit to sustain a satirical character, and but little good sense to undertake it.

4. It requires, *ci vuole;* a great deal of, *molto;* wit, *spirito;* to sustain, *per sostenere;* a character, *la parte,* f.; satirical, *di motteggiatore;* good sense, *senno;* to undertake it, *per intraprenderla.*

5. Nothing is given more liberally and with greater facility than advice.

5. Nothing is given, *non v' è cosa che si dia;* more liberally, *tanto liberalmente;* with, *con;* facility, *facilità;* than, *quanto;* advice, *consiglio.*

6. Inexplicable mortals! How can you unite so much

6. Inexplicable mortal! *mortale inesplicabile!* How

baseness and so much grandeur, so many virtues and so many vices!

7. He who knows how to renounce ambition, extricates himself in a moment from many troubles, from many anxieties, and sometimes from many crimes.

8. A philosopher of Greece, being asked under what government men could live with greater security, and less danger, answered, "Under that where virtue finds many friends, and where vice finds few partisans, or has none at all.

can you unite, *come potete unire*; baseness, *bassezza*; grandeur, *grandezza*; virtue, *virtù*; vice, *vizio*.

7. He who knows how to renounce, *chi sa rinunziare a*; ambition, *ambizione*, f.; extricates himself in a moment, *si libera in un momento*; from, *da*; trouble, *pena*; anxiety, *vigilia*; sometimes, *qualche volta*; crime, *delitto*.

8. A philosopher, *un filosofo*; Greece, *Grecia*; being asked, *interrogato*; under what government, *sotto qual governo*; man, *uomo*; could live with, *potevano vivere con*; security, *sicurezza*; danger, *pericolo*; answered, *rispose*; under that in which, *sotto quello in cui*; virtue, *virtù*; finds, *trova*; friend, *amico*; where, *ove*; vice, *vizio*; partisan, *seguace*; or has none at all, *o non ne ha alcuno*.

LESSON VII.

OF AUGMENTATIVES AND DIMINUTIVES.

SUBSTANTIVES, and adjectives employed as substantives, may become augmentatives and diminutives. The augmentatives ending in *one*, convey an idea of greatness or bigness: *Braccio*, arm; *braccione*, a great or large arm; *donna*, a woman; *donnone*, a great or stout woman; *casa*, a house; *casone*, a great house.*

The augmentatives ending in *otto* and *otta*, express an idea of vigour and force; *Giovane*, young; *giova-*

* When one wishes to express a relative idea, or to distingnish by opposition a large thing from a small one, we must not use the termination *one*, but the word *gran*; Ex. *Datemi il mio gran cappello e riponete il piccolo*; give me my large hat, and put away the small one.

notto, a vigorous young man; *giovanotta*, a robust young woman; *vecchio*, old; *vecchiotto*, a robust old man; *toro* a bull; *torotto*, a stout bull.

The augmentatives ending in *accio*, *accia*, and *azzo*, mark an idea of contempt; *corpo*, body, *corpaccio*, a great ugly body; *popolo*, people, *popolaccio*, or *popolazzo*, vulgar people.

The diminutives in *ino*, *ina*, *etto*, *etta*, *ello*, *ella*, *erello*, *erella*, *icello*, *icella*, mark a certain grace or gentility, as *fanciullo*, a child, *fanciullino*, a pretty little child; *fiore*, flower, *fiorellino*, small flower; *cane*, a dog, *cagnolino*, a pretty little dog; *carro*, a cart, *carretto*, a little cart; *fiume*, a river, *fiumicello*, a little river; *pianta*, a plant, *pianticella*, a little plant; *vecchio*, an old man, *vecchierello*, a little old man; *vento*, wind, *venterello*, a gentle wind or zephyr.

The diminutives in *uccio*, *upola*, *aglia*, *ame*, *icciatto*, *icciuola*, mark a degree of contempt; *uòmo*, man, *omúccio*, an ugly little man; *casa*, a house, *casúpola*, an ugly little house; *soldato*, a soldier, *soldataglia*, a troop of bad soldiers; *gente*, people, *gentame*, a rabble; *uomo*, man, *omicciátto*, an ugly little man; *donna*, a woman, *donnicciuóla*, an ugly little woman. Every time when, to form the diminutives, we substitute, at the last vowel, words ending in *co*, *go*, *ca*, *ga*; the terminations which begin by *e* or *i*, such as *ino*, *etto*, *ello*, *ina*, *etta*, *ella*, *etc.* we must add an *h* after the *c* or the *g*; as *fresca*, fresh, *freschetta*, a little fresh; *largo*, large, *larghetto*, *larghetta*, rather large, &c.

Observe, that many nouns feminine in *a*, which explain inanimate things; as *la tavola*, the table; *la camera*, the chamber, &c. become masculine in the diminutive, and make *il tavolino*, the little table; *il camerino*, the little chamber, &c.

We sometimes find diminutives of diminutives: as *uccellettino*, from *uccelletto*, little bird; *cosettina*, from *cosetta*, a little thing, and likewise double augmentatives, as *ladronaccio*, from *ladrone*, a great thief; *corpaccione*, from *corpaccio*, an ugly body.*

* Some works in *otto* are diminutives, as *salotto*. a small room; *merlotto*, a young blackbird.

The following is the manner of forming the augmentative and diminutive nouns, by always suppressing the last vowel of the simple noun, and adding the different terminations.

The following are called AUMENTATIVI, increasing.

One: bertúccia, an ape; *bertuccióne*, a great ape.
Otta: casa, a house; *casótta*, a great house.
Ozzo: forese, a peasant; *foresózzo*, a handsome peasant.
Occio: fresco, fresh; *frescóccio*, very fresh.

These are called PEGGIORATIVI, decreasing in worth.

Accio: cattivo, wicked; *cattiváccio*, good for nothing.
Astro: poeta, a poet; *poetástro*, a bad poet.
Accione: corpo, a body; *corpacciône*, a great ugly body.
Onaccio: ladro, a thief; *ladronáccio*, a great ugly thief.
Ame: osso, a bone; *ossáme*, a heap of bones.
Azzo: popolo, a nation; *popolázzo*, the populace.
Aglia: gente, the people; *gentáglia*, the rabble.
Icciuólo: letto, a bed; *letticciuólo*, a poor miserable bed.
Uzzo: fanciúllo, a child; *fanciullúzzo*, a poor puny child.

These are called VEZZEGGIATIVI, caressing, flattering.

Ino: amore, love; *amorino*, pretty little dear.
Etto: occhio, an eye; *occhiétto*, charming little eye.
Ello: pastore, a shepherd; *pastorélio*, a little shepherd.
Cella: porzione, a share; *porzioncélla*, a small share.
Cino: padrone, a master; *padroncíno*, a young master.
Lino: bianco, white; *biancolíno*, rather white.
Oncello: ladro, a thief; *ladroncéllo*, a little thief.
Ottino: grasso, fat; *grassottíno*, rather fat.
Uolo: bestia, a beast; *bestiuóla*, a little beast.
Uccia: bocca, a mouth; *boccúccia*, a pretty little mouth.

All these words, thus modified, are susceptible of gender and number. Ex.: *scarponáccia*, a great ugly shoe; *scarponáccie*, great ugly shoes; *avaróne*, a great miser; *avaróna*, a great female miser; *casetta*, a small house; *casette*, small houses; *manina*, a small hand; *manine*, small hands; *carino*, *carina*, little dear.

There are some which are of both genders: as, *campanéllo*, or *campanélla*, a little bell; *portéllo*, or *portélla*, a little door, &c. *Il contíno*, means the young count; *il conticíno*, the little account.

There are some words which have their termination in *one*, and *accia*, Ex.: *bastone*, a stick; *láccia*, a shad-fish. These must not be mistaken for augmentatives.

EXERCISE VII.

1. A great hat on the head, a great book under the arm, great spectacles on the nose, and great ugly shoes on the feet: behold the portrait of a pedant.

2. I have been to see the famous poet in his little chamber, where two chairs, a bed, and a little table, compose all his furniture.

3. Nobody is more worthy of the assistance of the rich persons, than a poor little old man, and a poor little old woman.

4. Catullus lamented, in very elegant verses, the death of the little bird of Lesbia.

5. There is nothing which proves better the superiority that one has over another than the contempt of injuries: if a little dog barks at a mastiff, the latter, which might devour it, does not even take notice of it.

VOCABULARY.

1. A hat, *un cappello*, head, *testa;* book, *libro;* under, *sotto;* arm, *braccio;* spectacles, *occhiali;* nose, *naso;* shoe, *scarpa;* foot, *piede;* behold, *ecco;* portrait, *ritratto;* pedant, *pedante.*

2. I have been to see, *sono andato a vedere;* famous poet, *famoso poeta;* in his, *nel suo;* chamber, *camera;* where, *dove;* two, *due;* chair, *sedia;* a bed, *un letto;* compose, *compongono;* all, *tutti;* his, *i suoi;* furniture, *suppellettili.*

3. Nobody is more worthy, *nessuno è più degno;* assistance, *ajuto;* person, *persona;* rich, *ricca;* than a poor, *che un povero;* a poor, *una povera.*

4. Catullus, *Catullo;* lamented, *pianse;* in verse, *in verso;* very elegant, *elegantissimo;* death, *morte;* Lesbia, *Lesbia.*

5. There is nothing, *non v'è cosa;* which proves better, *che dimostri meglio;* superiority, *superiorità;* that one has, *che si ha;* over another, *sopra qualcheduno;* than, *quanto;* contempt, *disprezzo;* injury, *ingiuria;* if, *se;* barks at a mastiff, *abbaja ad un molosso;* the latter, *questo;* which might devour it, *che potrebbe divo-*

6. Young shepherdesses, how happy you are! simple as the little flowers of the fields, you have no other loves than your little lambs.

7. Daphnis thus spoke to his young shepherdess: Come and lead with me a quiet life in my poor little cottage, which my industry has erected on a small spot of ground, that a little river separates from the neighbouring field, and which different little rivulets divide and fertilize: my groves will become handsomer by thy presence, and a thousand little plants, which they shade from the scorching rays of the sun, will flourish under thy feet.

rarlo; does not even take notice of it, *non vi bada neppure.*

6. Young, *giovane*; shepherdess, *pastorella*; how happy you are! *quanto siete felice!* simple as, *semplice come*; flower, *fiore*; field, *campo*; you have no, *non avete*; other love, *altro amore*; than, *che*; your, *i vostri*; lamb, *agnello.*

7. Daphnis thus spoke to his shepherdess, *Dafni parlava così alla sua pastorella*; Come and lead with me *vieni a menar meco*; a quie life, *una vita tranquilla* in my poor, *nella mia povera*; cottage, *capanna*; which my industry has erected, *che la mia industria ha eretta*; upon, *sopra*; spot, *pezzo*; ground, *terra*; river, *fiume*, m.; separates, *separa*; neighbouring field, *campo vicino*; different, *vario*; rivulet, *ruscello*; divide and fertilise, *dividono, e fecondano*; my, *i miei*; grove, *boschetto*; will become more, *diverranno più*; fine, *bello*; by thy presence, *colla tua presenza*; a thousand, *mille*; plant, *pianta*; which they shade, *ch' essi nascondono*; from the, *ai*; burning ray, *raggio cocente*; sun, *sole*; will flourish under thy feet, *fiori ranno sotto i tuoi piedi.*

LESSON VIII.

ON COMPARATIVES AND SUPERLATIVES.

COMPARATIVES are formed by putting before adjectives the particles *più* and *meno*, more and less; with the exception of *maggiore*, greater; *minore*, smaller or less; *migliore*, better; *peggiore*, worse; and the adverbs *meglio*, better; *peggio*, worse; which are comparatives of themselves.

In things susceptible of being measured, they never use *maggiore* and *minore*, but *più grande*, *più piccolo*, *più piccola*.—Ex.: *Il vostro oriuolo è più grande, o più piccolo del mio;* your watch is larger, or less than mine; and not *maggiore*, or *minore del mio*.

If the conjunction *than*, which comes after the comparative, be followed by the article *the*, or a possessive pronoun, which requires the article in Italian, (See Lesson XI.) the words *than the* are expressed by the articles *del*, *dello*, *della*, *dell'*, *dei*, or *de' degli*, *delle*, as, *Più bello del sole*, finer than the sun: *meno dotto dello scolare*, less learned than the scholar; *più ricco de' suoi parenti*, richer than his parents, &c.

When the noun or the pronoun which follows the word *than* takes no article, the preposition *di* is used, as, *Più eloquente di Cicerone*, more eloquent than Cicero.

Che is used when the comparison is made between two substantives, two adjectives, two verbs, or two adverbs. Ex.: *è miglior soldato che capitano*, he is a better soldier than a captain; *è più piacevole che dotto*, he is more agreeable than learned; *scrive meglio che non parla*, he writes better than he speaks; *è meglio tardi che mai*, it is better late than never.

Observe, that *than* is rendered by *che*, when the substantives, compared with what depends on them, are only separated by the word *than*. In the contrary case, they use the articles *del*, *dello*, *della*, &c. as in the following example: *La Francia mi piace più della Spagna*, France pleases me more than Spain.

There are cases in which it is indifferent whether *di* or *che* be used; only by using the preposition *di* the ex-

prēssion *a comparazione*, is understood; and after *che* there is an ellipsis of a whole phrase. Ex.: *Le scuse che allega, sono più brutte del fatto stesso*, or *che il fatto stesso;* the excuses he makes are more shameful than the deed itself: viz. *a comparazione del fatto stesso*, or *che il fatto stesso non è brutto*, than the action itself is shameful.

In comparatives of equality, the words *so, as, so much, as much*, are expressed by *così, tanto, altrettanto*, and the second *as* is rendered by *come* after *così*, and by *quanto* after *tanto* or *altrettanto*. Ex.: *Il mio servo è così fedele come il vostro*, my domestic is as faithful as yours; or, *il mio servo è tanto fedele quanto il vostro*. You may even suppress *così, tanto, altrettanto*, and simply say, *il mio servo è fedele come*, or *quanto il vostro*.

As well as, as much as, are rendered in Italian by *come* or *quanto*. Ex.: *Lo desidero come*, or *quanto voi*, I desire it as well as you, or as much as you.

When, in these comparisons, the words *tanto* and *quanto* are immediately followed by a substantive, they become adjectives and agree with the noun expressed or understood. Ex.: *Ho tanti servitori quanti n'avete voi*, I have as many servants as you have; *ho tanta paura quanta n'avete voi*, I am as much afraid as you are. But before adjectives, *tanto* and *quanto* are indeclinable.

When the comparatives, *as much* and *so much*, are used in the same phrase, the former is expressed by *quanto*, and the latter by *tanto*. Ex.: *quanti denari guadagna, tanti ne spende;* as much money as he gains, so much he spends; or, he spends as much as he gets. The words *as much* at the end of a phrase are rendered by *altrettanto*. Ex.: *ne ho altrettanto*, I have as much (of it).

As soon as may be expressed by *come, così*, or by *come* alone. Ex.: *come è entrato, così serra la porta*, or, *come è entrato, serra la porta*, as soon as he is come in, he shuts the door.

The superlatives are formed by changing the final vowel of the adjective into *issimo* for the masculine, and *issima* for the feminine, as *dotto*, learned; *dottissimo*, very learned; *dotta*, learned; *dottissima*, very learned; *assai*, much; *assaissimo*, in a very great number. We must except *ottimo*, very good; *pessimo*, very bad; *integerrimo*

of great integrity; *saluberrimo*, very salubrious; *acerrimo*, very harsh; *celeberrimo*, very celebrated. *massimo*, very great; *infimo*, very low; *minimo*, very little; *supremo*, very high; which vary from the general rule.

Observe that the repetition of an adjective is equivalent to a superlative absolute in phrases of strong affirmation. Ex.: *siete bella bella*, you are very handsome indeed; *sono prudenti prudenti*, they are extremely prudent.

Observe also, that by changing the last vowel of the adjectives into *issimamente*, superlative adverbs are formed; as *accorto*, clever; *accortissimamente*, very cleverly; *dotto*, learned; *dottissimamente*, very learnedly: we must except *benissimo*, very well; which does not follow the general rule.

Molto or assai may also be used before an adjective or an adverb to form a superlative, especially when the word would be too long by changing the last vowel of the adjective into *issimo* or *issimamente;* thus one may say: *molto*, or *assai lusinghevole*, very flattering; *molto*, or *assai lusinghevolmente*, very flatteringly; instead of saying, *lusinghevolissimo*, *lusinghevolissimamente*.

Nouns in *co* and *go*, *ca* and *ga*, which take an *h* in the plural, (See Lesson IV.) also take it in the superlative before the terminations *issimo*, *issima*, *issimi*, *issime*, *issimamente*. Ex: *Franco*, candid; *franchissimo*, very candid; *franchissimamente*, very candidly; *lungo*, slow; *lunghissimo*, very slow; *lunghissimamente*, very slowly, &c.

The relative superlatives are formed by putting *il più*, *il meno*, *la più*, *la meno*, before the adjective. Ex.: *egli è il più felice degli uomini*, or, *fra gli uomini*; he is the happiest of men. *Ella è la più infelice delle donne*, or, *fra le donne;* she is the most unfortunate of women.

EXERCISE VIII.

1. Nothing is more agreeable to the mind than the light of truth.

2. Crime is bolder than virtue.

3. There are some authors

VOCABULARY.

1. Nothing is more agreeable, *non v'è cosa più piacevole;* mind, *spirito;* light, *lume;* truth, *verità*.

2. Crime, *colpa;* is, *è* bold, *ardito;* virtue, *virtù*, f.

3. There are some, *vi*

who write better than they speak; and there are others who speak better than they write.

sono; author, *autore;* who, *che;* write, *scrivono;* they speak, *non parlano;* there are, *ve ne sono;* others, *altri;* than they write, *che non iscrivono.*

4. Anger is an impulse of the soul as impetuous as that of compassion is soft; but the one degrades a man as much as the other honours him, (*turn*) *as much, so much.*

4. Anger, *collera;* impulse, *moto;* as, *così;* impetuous, *impetuoso;* that, *quello;* compassion, *compassione,* f.; soft, *dolce;* but as much, *ma quanto;* the one degrades, *l'uno avvilisce,* f.; man, *uomo;* so much, *tanto;* other, *altro;* honours him, *l'onora.*

5. The art of making intemperance and health subsist together, is as chimerical as the philosopher's stone and judicial astrology.

5. Art, *arte,* f.; making subsist, *far sussistere;* together, *insieme;* intemperance, *intemperanza;* health, *sanità;* chimerical, *chimerico;* philosopher's stone, *pietra filosofale;* judicial astrology, *astrologia guidiciaria.*

6. Slander is of every age and of every country; it is almost as ancient in the world as virtue. Slander ought to be more rigorously punished than theft: it does more harm to civil society, and it is more difficult to guard against a slanderer than against a thief.

6. Slander, *maldicenza;* every age, *ogni tempo;* country, *paese;* it is almost, *essa è quasi;* ancient, *antico;* world, *mondo;* one ought to punish, *si dovrebbe punire;* rigourously, *severamente;* theft, *furto;* it does, *essa fa;* more harm, *maggior danno;* civil society, *società civile;* and it is, *ed è;* difficult, *difficile;* to guard against, *il guardarsi da;* slanderer, *maldicente;* thief, *ladro.*

7. Simplicity of nature is

7. Simplicity, *semplicità;* nature, *natura;* amiable;

more amiable than all the embellishments of art.

8 It is better to expose one's-self to the ungrateful, than to fail in our duty towards, (*turn*) *than not to relieve*, the unfortunate.

9. Hatred is generally more ingenious in hurting, than friendship is in serving.

10. Superstition is, with respect to religion, what astrology is to astronomy; the very foolish daughter of a very wise mother.

11. The most estimable hero of the Greeks was Epaminondas.

12. The mother of Darius supported her misfortune with much constancy.

amabile; all, *tutto*; embellishment, *abbellimento*.

8. It is better to expose one's-self, *è meglio esporsi*; to the ungrateful, *à far ingrati;* not to relieve, *non sovvenir*; unfortunate, *infelice*.

9. Hatred, *odio*; generally, *comunemente*; ingenious, *ingegnoso*; in hurting, *a nuocere*; friendship, *amicizia*; in serving, *a servire*.

10. Superstition, *superstizione*, f.; with respect to, *per rispetto a*; religion, *religione*, f.; that which, *ciò che*; astrology, *astrologia*; *per rispetto a*; astronomy, *astronomia*; daughter, *figlia*; foolish, *pazzo*; a mother, *una madre*; wise, *savio*.*

11. Hero, *eròe*; estimable, *stimabile*; Greek, *Greco*; was Epaminondas, *fu Epaminonda*.

12. Mother, *madre*; Darius, *Dario;* supported, *sostenne*; her misfortune, *la sua disgrazia*; with much constancy, *assai costantemente*.

* Adjectives ending in *io*, as *contrario*, contrary; *savio*, wise, &c. make in the superlative *contrarissimo*, *savissimo*, and not *contrariissimo*, &c.

LESSON IX.

ON NOUNS OF NUMBER.

THE cardinal numbers are: 1, *uno*,* *una*; 2, *due*; 3, *tre*; 4, *quattro*; 5, *cinque*; 6, *sei*; 7, *sette*; 8, *otto*; 9, *nove*; 10, *dieci*; 11, *undici*; 12, *dodici*; 13, *tredici*; 14, *quattordici*; 15, *quindici*; 16, *sedici*; 17, *dieci sette*, or *dicia sette*; 18, *dieci otto*, or *diciotto*; 19, *dieci nove*, or *diciannove*; 20, *venti*;† 21, *vent' uno*; 22, *venti due*, &c.; 30, *trenta*; 31, *trent' uno*; 40, *quaranta*; 50, *cinquanta*; 60, *sessanta*; 70, *settanta*; 80, *ottanta*; 90, *novanta*; 100, *cento*; 200, *duecento* or *dugento*; 300, *trecento*; 400, *quattrocento*, &c.; 1000, *mille*; 2000, *due mila*; 1,000,000, *un milione* or *miglione*.

Eleven hundred, twelve hundred, &c., are rendered in Italian by *mille e cento, mille e due cento*, and not *undici cento, dodici cento*, &c.

Cento does not change termination in the plural: *cento scudi*, hundred crowns; *duecento scudi*, two hundred crowns, &c.

Mille makes in the plural *mila*; as, *mille uomini*, a thousand men; *due mila uomini*, two thousand men, &c.

Observe particularly, that when *vent' uno, trent' uno, vent' una, trent' una*, &c., precede the noun, the noun must always be put in the singular, because it agrees with *uno, una*, &c.; as, *vent' un anno*, twenty-one years; *trent' uno scudo*, thirty-one crowns; *quarant' una ghinea*, forty-one guineas.

But when the number follows the noun, the noun is put in the plural, because then it agrees with *venti, trenta, quaranta*, &c.: as, *anni vent' uno, scudi trent' uno, ghinee quarant' una*, &c.

If, after the preposition *in*, there is a noun of number, followed by a substantive which designates a space of

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* *Uno* is used with nouns masculine, and *una* with nouns feminine. *Uno, una* is liable to the same contraction when a numeral as it is when an article (see Indefinite Article, page 35). Ex. *un centinajo*, a hundred; *un migliajo*, a thousand.

† Observe, that *venti* loses the *i*, and *trenta* the *a*, before *un, una, otto; trent' un, trent' una, trent' otto*, &c. Some write *ventun, ventuno, ventuna, ventotto, trentun, trentuno, trentuna, trentotto*, &c. without the apostrophe.

time, the preposition *in* must be rendered by *fra*, whenever one expresses a future time. Ex. *partirò fra due mesi*, I shall set out in two months.

It is one o'clock, it is two o'clock, six o'clock, &c., are rendered in Italian by *èun' ora, sono due ore, sono sei ore*, &c. The verb is always put in the plural, when the adjective of number is in the plural. The word *ora*, o'clock, may be omitted in Italian, by using simply the cardinal number with the definite article, and say: *è l' una, sono le due, sono le sei*, it is one, it is two, it is six, &c. The word, *ora*, o'clock, is then understood. Ex. *vi aspetto alle cinque*, I expect you at five, &c.

The ordinal numbers are: *primo, secondo, terzo, quarto, quinto, sesto, settimo, ottavo, nono, decimo, undecimo* or *decimo primo, duodecimo* or *decimo secondo, tredicesimo* or *decimo terzo, decimo quarto, decimo quinto, decimo sesto, decimo settimo, decimo ottavo, decimo nono, ventesimo, ventesimo primo,* &c., *trentesimo, quarantesimo, cinquantesimo, sessantesimo, settantesimo, ottantesimo, novantesimo, centesimo, millesimo;* first, second, third, &c. Their feminine is formed by changing the *o* into *a*: as, *prima, seconda, terza,* &c. *Last* is rendered by *ultimo, ultima.*

The nouns of proportion and division are formed from the ordinal numbers; as, *il terzo*, the third part, *il quarto*, the fourth part. They also say, *la terza parte, la quarta parte.*

The ordinal numbers are used in Italian as in English, after the names of popes, kings, princes, &c.: as, *Gregorio decimo sesto*, Gregory the Sixteenth; *Carlo decimo*, Charles the Tenth, &c.; omitting the article in Italian.

In English the ordinal numbers may become numerical adverbs, as secondly, thirdly, fourthly, &c.; but in Italian they only say, *primieramente, secondariamente*; and after that, *in terzo luogo, in quarto luogo*, in the third place, in the fourth place, &c.

The distributive numbers are, *ad uno ad uno*, one by one; *a due a due*, two by two; *tutti e due*, both; *tutti e tre*, all three, &c.

Collective numbers are, *una decina*, ten; *una dozzina*, a dozen; *una ventina*, twenty; *una trentina*, thirty; *un centinajo*, a hundred; *un migliajo*, a thousand.

A week is rendered in Italian by *una settimana. To-*

day a week, to-day a fortnight, are expressed by *oggi a otto, oggi a quindici.*

Multiplicative numbers are, *il doppio,* the double; *il triplo,* the triple: *il quadruplo,* the quadruple, &c.

In order to multiply one number by another, the Italians say: *sei via sei trenta sei,* six times six make thirty-six, &c.

The date of the month is expressed in Italian with the cardinal numbers, and the article may be put in the singular or in the plural. Ex. July 15th, *il* 15 *Luglio,* or *li* 15 *Luglio,* or *ai* 15 *Luglio.* But the first day of the month is expressed with the ordinal number as in English: *il primo,* the first, which, in dating letters, is generally rendered by figure thus: *il* 1°. Ex. September 1st, *il* 1° *Settembre.*

Observe, in dating letters the article may be either expressed or understood. Ex. Rome, October 4th, *Roma, il* or *ai* 4 *Ottobre,* or *Roma,* 4 *Ottobre.*

EXERCISE IX.

1. Herschel, the most distant of the planets, takes 84 years to make his revolution round the sun; Saturn 29 years, 5 months and 17 days; Jupiter, 11 years, 10 months, and 14 days; Mars, 1 year, 10 months, 21 days; the Earth, 1 year; Venus, 7 months, 14 days; Mercury, 2 months, 27 days.

2. The first king of Rome was Romulus; the second, Numa; the third, Tullus Hostilius; the fourth, Ancus Martius; the fifth, Tarquinius Priscus; the sixth, Servius Tullius; the Seventh and last, Tarquinius the Proud.

3. Miltiades had at Marathon only two thousand men; Cæsar employed only

VOCABUARY.

1. Herschel, *Urano*; distant, *distante*; planet, *pianeta,* m.; takes, *mette*; year, *anno*; to make, *a far*; his revolution, *il suo giro*; round, *intorno*; the sun, *al sole*; Saturn, *Saturno*; month, *mese*; day, *giorno*; Jupiter, *Giove;* Mars, *Marte*; the Earth, *Terra*; Venus, *Venere*; Mercury, *Mercurio.*

2. King, *Re*; Rome, *Roma*; was Romulus, *fu Romolo*; Tullus Hostilius, *Tullo Ostilio*; Ancus Martius, *Anco Marzio*; Tarquinius Priscus, *Tarquinio Prisco*; Servius Tullius, *Servio Tullio*; Tarquinius, *Tarquinio*; the Proud, *Superbo.*

3. Miltiades, *Milziade*; had at Marathon only, *non aveva a Maratona che*;

twenty-two thousand at Pharsalia; and Epaminondas only six thousand at Leuctra. Themistocles had only two hundred galleys at Salamina; and Gonzalvo, at the passage of the Garillan, had very few troops, against an army infinitely more numerous; yet these little armies have decided very great things.

man, *uomo*; Cæsar employed only, *Cesare non ne impiegò che*; Pharsalia, *Farsaglia*; Epaminondas, *Epaminonda*; Leuctra, *Leuttra*; Themistocles, *Temistocle*; galley, *galera*; Salaminas, *Salamina*; Gonzalvo, *Gonzalvo*; passage, *passo*; Garillan, *Garigliano*; had, *aveva*; troop, *truppa*; against, *contra*; army, *esército*; infinitely, *infinitamente*; numerous, *numeroso*; yet, *ciò non ostante*; these, *questi*; little, *piccolo*; armies, *corpi d'armata*; have decided, *hanno deciso*; great, *grande*; thing, *cosa*.

4. Henry the Fourth of France considered the good education of youth, as a thing on which depended the happiness of kingdoms and nations.

4. Henry, *Enrico*; France, *Francia*; considered, *considerava*; good, *buono*; education, *educazione*, f.; youth, *gioventù*; as, *come*; on which, *da cui*; depended, *dipendeva*; happiness, *felicità*; kingdom, *regno*; nation, *popolo*.

5. Man, in his youth, without anxiety for himself, contents himself with wishing that his ancestors had been wiser; at thirty, he suspects that he himself has been a fool; at forty, he knows it, and makes vain projects of reform; at fifty, he reproaches himself for

5. In his youth, *nella sua gioventù*; without anxiety for himself, *senz' inquietudine per se stesso*; contents himself with wishing, *si ristringe a desiderare*; that his ancestors had been, *che i suoi antenati fossero stati*; wise, *savio*; he suspects that he himself has been, *dubita d'essere stato egli stesso*; a fool, *un insensato*; he knows it, *lo sa*;

delaying, and resolves to execute his good designs; at sixty, trembling, he renews his resolutions, and dies in wishing his children may be wiser than himself.

makes, *fa;* vain project, *vago progetto;* reform, *riforma;* he reproaches himself, *si rimprovera;* for delaying, *i suoi indugi;* and resolves to execute, *e si risolve d' eseguire;* good, *buono;* design, *proponimento;* trembling he renews, *rinnuova tremando;* his, *le sue;* resolution, *risoluzione,* f.; and dies in wishing, *e muore bramando;* his, *i suoi;* children, *figliuoli;* may be, *siano;* than himself, *di lui.*

LESSON X.

ON PERSONAL PRONOUNS.

THE personal pronouns are divided into the first second, and third person.

EXAMPLE.

SINGULAR.	PLURAL.
1. *Io,* I.	1. *Noi,* we.
2. *Tu,* thou.	2. *Voi,* you.
3. *Egli,* he. / *Ella,* she.	3. *Eglino,* mas. / *Elleno,* fem. } they.

The personal pronouns being used instead of nouns, are like them subject to variations of gender, number, and case. When they are in the dative or accusative case, and governed by verbs, they are called in Italian conjunctive pronouns, having as such a different form

Declensions of Personal Pronouns.

FIRST PERSON.

SINGULAR.		Conjunc. pronouns.	PLURAL.		Conjunc. pronouns.
Nom. I,	*io.*		Nom. We,	*noi.*	
Gen. Of me,	*di me.*		Gen. Of us,	*di noi.*	
Dat. To me,	*a me.*	*mi.*	Dat. To us,	*a noi.*	*ci* or *ne.*
Acc. Me,	*me.*	*mi.*	Acc. Us,	*noi.*	*ci* or *ne.*
Ab. From, *or* by me,	*da me.*		Ab. From *or* by us,	*da noi.*	

SECOND PERSON.

SINGULAR.			PLURAL.		
Nom. Thou,	*tu.*		Nom. You,	*voi.*	
Gen. Of thee,	*di te.*		Gen. Of you,	*di voi.*	
Dat. To thee,	*a te.*	*ti.*	Dat. To you,	*a voi.*	*vi.*
Acc. Thee,	*te.*	*ti.*	Acc. You.	*voi.*	*vi.*
Voc. O thou,	*o tu.*		Voc. O you,	*o voi.*	
Ab. From *or* by thee,	*da te.*		Ab. From *or* by you,	*da voi.*	

THIRD PERSON *Masc.*

SINGULAR.			PLURAL.		
Nom. He *or* it,	*egli* or *esso, ei, e'.**		Nom. They,	*eglino* or *essi, e'.*	
Gen. Of him,	*di lui.*		Gen. Of them,	*di loro.*	
Dat. To him.	*a lui.*	*gli.*	Dat. To them,	*a loro.*	
Acc. Him,	*lui.*	*lo* or *il.*	Acc. Them,	*loro.*	*li* or *gli.*
Ab. From *or* by him,	*da lui.*		Ab. From *or* by them,	*da loro.*	

THIRD PERSON *Fem.*

SINGULAR.			PLURAL.		
Nom. She *or* it,	*ella* or *essa.*		Nom. They,	*elleno* or *esse.*	
Gen. Of her,	*di lei.*		Gen. Of them,	*di loro.*	
Dat. To her.	*a lei.*	*le.*	Dat. To them,	*a loro.*	
Acc. Her,	*lei.*	*la.*	Acc. Them,	*loro.*	*le.*
Ab. From *or* by her.	*da lei.*		Ab. From *or* by them,	*da loro.*	

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* *Egli, ella, eglino, elleno,* serve only for persons; *esso, essa, essi, esse,* serve for persons and things. *Ei* and *e'* are both abbreviations of *egli,* the latter of which is only used in poetry; but before a word commencing with a vowel or an *s* followed by another consonant, *ei* and *e'* must not be used. Ex. *egli obbedisce,* he obeys; *egli studia,* he studies; and not *ei* or *e' obbedisce, ei* or *e' studia,* &c.

Thus, from the dative and accusative of the said personal pronouns, are formed the conjunctive *mi*, me; *ti*, thee; *gli*, to him; *lo* or *il*, him; *le*, to her; *la*, her; *ci* or *ne*, us; *vi*, you; *li* or *gli* (mas.), them; *le* (fem.), them.

REFLECTIVE PRONOUN *SE*.

The personal pronoun *se*, is a reflective pronoun of the third person; it serves indifferently for both genders and numbers.

EXAMPLE.

		Conj. pron.
It has no nominative.		
GEN. Of one's self, *or* of himself, herself, themselves,	*di se.*	
DAT. To one's self, *or* to himself, herself, themselves,	*a se.*	*si.*
ACC. One's self, *or* himself, herself, themselves,	*se.*	*si.*
ABL. From *or* by one's self, *or* from himself, herself, themselves,	*da se.*	

In rendering the Italian, *he speaks of himself, she speaks of herself, they speak of themselves,* and with similar phrases, the pronoun *se* is used. Ex. *egli parla di se, ella parla di se, eglino* or *elleno parlano di se.*

Se is often accompanied by the pronoun *stesso* or *medesimo*, which both signify *self*, and it has then more energy. Ex. *lo fece da se stesso* or *da se medesimo*, he did it by himself; *lo fece da se stessa* or *da se medesima*, she did it by herself, &c.

The conjunctive *si*, which is formed from the dative and accusative of the reflective pronoun *se*, also serves for the third person of both genders and numbers, according to whether it relates to one or more persons of the masculine or feminine gender.

Observe, that when the action of the verb is reflected on the person who does it, *si* is used, and not *lui, lei, loro.* Ex. *egli si lusinga*, he flatters himself; *ella si lusinga*, she flatters herself; *eglino si lusingano*, mas.; *elleno si lusingano*, fem., they flatter themselves. (See Reflected Verbs.)

Observations.

In Italian the personal pronouns in the nominative case may be either expressed as in English, or omitted and understood as in Latin, in speaking and writing. They may be omitted, for more conciseness and harmony, when they are not required to prevent ambiguity. (See Observations, p. 112.) Ex. *io parlo, egli parlò, noi parleremo,* or *parlo, parlò, parleremo,* I speak, he spoke, we shall speak.

If in a proposition there be several verbs having the same pronoun for subject, it is sufficient in Italian, if one wishes, to express this pronoun only once. Ex. I shall come when I can, *io verrò quando potrò,* or *verrò quando io potrò;* or without pronoun, *verrò quando potrò.*

But if in a phrase there be two or more pronouns subjects in opposition to one another, the pronouns are then expressed. Ex. *se io sono un galantuomo, voi pure lo siete,* if I am an honest man, you are so likewise. In this case, the pronouns are sometimes placed after the verb. Ex. *se non volete cantar voi, canterò io,* if you will not sing, I shall sing.

When the phrase is interrogative, the pronoun, if expressed, is placed after the verb; as, *siete voi felice?* are you happy?—*sono eglino arrivati?* are they arrived? or, without pronoun, *siete felice? sono arrivati?* But the tone of the voice must then indicate the interrogation.

It is necessary to use the pronouns *a me, a te, a noi, a voi, a se,* and *me, te, noi, voi, se,* in phrases containing two dative or two accusative cases which do not refer to the same person. Ex. *ha regalato a me un quadro, e a voi un cavallo,* he has made a present of a picture and you a present of a horse; *io amo voi, come voi amate me,* I love you as you love me.

Remark the difference there is between *vi amo,* I love you, and *amo voi,* it is you alone I love; *lasciatemi fare,* leave that to me, and *lasciate fare a me,* rely entirely on me.

The pronouns *a lui, a lei, a loro,* in the dative, and

lui, *lei*, *loro*, in the accusative, follow the same rule. Ex. *dirò a lui quel medesimo che ho detto a lei*, I will say the same thing to him as I said to her; *la pregò di amar loro, com' egli amava lei*, he begged her to love them as he loved her.

Desso, *dessa*, and in the plural *dessi*, *desse*, are used to mark with more force the identity of a person, instead of *egli* or *esso*, *ella* or *essa*, but only in the nominative, and with the verbs *essere*, to be, and *parere*, to appear. Ex. *egli è desso*, it is he himself; *mi par dessa*, it appears to me it is she herself.

With me, with thee, with one's self, are expressed by *con me*, *con te*, *con se*; or by *meco*, *teco*, *seco*, which also are in use.*

The personal pronouns are sometimes accompanied by the word *self*, to express emphasis or discrimination, which in Italian is rendered by *stesso* or *medesimo*. Ex.:

Io stesso	or *io medesimo*	myself.
Di me stesso	or *di me medesimo*	of myself, &c.
Tu stesso	or *tu medesimo*	thyself.
Di te stesso	or *di te medesimo*	of thyself, &c.
Egli stesso	or *egli medesimo*	himself.
Di lui stesso	or *di lui medesimo*	of himself, &c.
Ella stessa	or *ella medesima*	herself.
Di lei stessa	or *di lei medesima*	of herself, &c.
Noi stessi	or *noi medesimi*	ourselves.
Di noi stessi	or *di noi medesimi*	of ourselves, &c.

And so on with the other persons and cases.

Observe, *stesso* and *medesimo* agree in gender and number with the pronoun. Ex.:

Verrò io stesso, mas.; *stessa*, fem.	I shall come myself.
Andremo noi stessi, mas.; *stesse*, fem.	We shall go ourselves.
Venite voi medesimo, mas; *medesima*, fem.	Come yourself.
Erano elleno medesime persuase di ciò	They were themselves persuaded of it.

The word *stesso* or *medesimo* is often understood after pronouns when they follow the verb. Ex. *verrò io*, I shall come myself.

* Instead of *con noi*, *con voi*, with us, with you, some poets have made use of *nosco*, *vosco*, but which are affectations to be proscribed from our language: *con meco*, *con teco*, *con seco*, *con nosco*, *con vosco* are still worse.

CONJUNCTIVE PRONOUNS.

As we have seen at page 74, the pronouns, *I, thou, he, she, we, you, they*, when they are in the nominative case, that is to say, when they are the subject of the discourse, are rendered by *io, tu, egli, ella, noi, voi, eglino* or *elleno*, every time they are expressed. But if these pronouns are in the dative or accusative case, governed by a verb, they become conjunctive, and are then rendered in the following manner:—

*Conjunctive Pronouns with a Verb governing the Dative case.**

To me,	*mi,*	he speaks to me,	*egli mi parla.*
To thee,	*ti,*	he speaks to thee,	*egli ti parla.*
To him,	*gli,*	I speak to him,	*io gli parlo.*
To her,	*le,*	I speak to her,	*io le parlo.*
To us,	*ci* or *ne,*	he speaks to us,	*egli ci parla.*
To you,	*vi,*	he speaks to you,	*egli vi parla.*

To them, is rendered by *loro* or *a loro*, which, in Italian, may be used as the dative to a verb with or without the preposition. The pronoun *loro* serves for the plural of both genders, and it is almost always placed after the verb. Ex. *parlate loro*, speak to them.

Conjunctive Pronouns with a Verb governing the Accusative case.

Me,	*mi,*	he calls me,	*egli mi chiama.*
Thee,	*ti,*	he calls thee,	*egli ti chiama.*
Him,	*lo* or *il,*	I call him,	*io lo chiamo.*
Her,	*la,*	I call her,	*io la chiamo.*
Us,	*ci* or *ne,*	He calls us,	*egli ci chiama.*
You,	*vi,*	He calls you,	*egli vi chiama.*
Them,	*li* or *gli,* mas. / *le,* fem.	You call them,	*voi li chiamate,* mas. / *voi le chiamate,* fem.

Myself, thyself, himself, herself, ourselves, yourselves, themselves, are rendered by *mi, ti, si, ci, vi, si*, in the accusative case before a verb. Ex. *io mi levo, tu ti levi, egli* or *ella si leva, noi ci leviamo, voi vi levate, eglino* or *elleno si levano*, I rise myself, thou risest thyself, he rises himself, or she rises herself, we rise ourselves, you rise yourself, they rise themselves. (See Reflected Verbs.)

* We have observed at page 74 that the pronouns of the dative and accusative case are expressed in Italian in two different ways: 1, by *a me, a te, a se, a lui, a lei, a noi, a voi, a loro* for the dative; and by *me, te, se, lui, lei, noi, voi, loro* for the accusative. 2, By the conjunctive, *mi, ti, si, gli,* &c., as in the above examples. The first form is used when it is necessary to express emphasis or contradistinction, as in phrases containing two datives or accusatives which do not refer to the same person. (Obs., p. 76.) In every other instance the conjunctive form is generally used

Il is sometimes used as a conjunctive pronoun instead of *lo*, before a verb commencing with a consonant, when it is not an *s* impure, that is to say, an *s* followed by another consonant: as *io il conosco*, for *io lo conosco*, I know him, &c.; but before the *s* impure, *lo* is invariably used, as *io lo stimo*, I esteem him. *Il* can only be properly used for *lo* in verses and in high prose, but not in common conversation.

Gli, as accusative plural, is used instead of *li* only before a verb beginning with a vowel, and *s* impure, as *io gli odo*, I hear them; *io gli stimo*, I esteem them.

NE.

The varied and frequent employment of this particle requires great attention.

1. *Ne* is sometimes employed as a conjunctive personal pronoun instead of *ci*, but rather in the lofty style than in common conversation. Ex.:

Egli ne *indusse a partire,*	He induced *us* to depart.
Ne *hanno lasciati soli,*	They have left *us* alone, &c.

2. *Ne* is also employed as a relative pronoun in reference to persons or things; but as such, it is generally used in the genitive and ablative cases in Italian, and serves to signify *of*, *to*, *for*, *from*, *by*, *with*, or *about it*, *him*, *her*, *them*; and is very frequently understood in English when it is required in Italian. Ex.:

*E inutile di parlar*ne,	It is useless to speak *of it.*
Un favore ne *procura un altro,*	One favour procures another (*of them* understood).
Se ne *parla ancora,*	They still talk *about it.*
Dopo la sua partenza non ne *ho più inteso parlare.*	After his departure I have not heard *him* or *her* spoken of.

Observe, that in rendering *ne* into English, when employed as a relative pronoun, *any* or *some* is sometimes added or substituted for *of it*, *of them*. Ex.:

Ecco della cioccalata ne *volete?*	Here is some chocolate; will you have *any* (of it)?
Ne *ho già preso una tazza.*	I have already taken a cup (of it).
Che belle cerase! Prendetene.	What beautiful cherries! Take *some* (of them).

3. *Ne* is often employed as an expletive particle, with neutral verbs of motion, and then it serves to signify *from it*, that is, *from this* or *that place*. Ex.: *me* ne *vado*, I am going away (*from this* or *that place*); *andarsene*, to go away, &c.

CI, VI.

Ci and *vi* are employed: 1. As conjunctive personal pronouns in the dative and accusative plural, as we have before observed (p. 78).

2. *Ci* and *vi* are also employed as relative pronouns in reference to some antecedent substantive or subject of discourse, to signify *of, to, for, at, in* or *upon it, them.* Ex.:

Io ci *penserò,*	I shall think *of it.*
*Se non volete che il male cresca ponete*ci, or *ponete*vi, *rimedio,*	If you do not wish the evil to increase, apply *to it* a remedy, &c.

3. *Ci* and *vi* are often employed adverbially for *here* and *there*: *ci* is used in speaking of a place where one is, and *vi* in speaking of a place where one is not. Ex.

Vi *andrò,*	I shall go *there.*
*Sono in Parigi, venite*ci,	I am at Paris, come *hither.*
*E in Milano, ho voglia d' andar*vi,	He is at Milan, I have a mind to go *thither.*

Observe, that *vi* and *ci* are sometimes substituted for each other, to prevent a repetition of either in a different sense, in such phrases as these: *io vi ci condurrò;* instead of *io vi vi condurrò* (which would be ambiguous), *I shall* conduct you *to it* (the place mentioned). But to avoid ambiguity, in such a case one may as well use an adverb, and say, *io vi condurrò colà,* I shall conduct you there, &c.

We have given sufficient examples on the conjunctive pronouns of the third person used personally; but they also serve in Italian as relative pronouns in reference to things or impersonal beings; as such they are rendered into English by the neutral objective pronouns, *it, them.* Ex.

Che bel cavallo! quanto lo *avete pagato?*	What a fine horse! how much did you pay for *it*?
Sapete la vostra lezione? La *so,*	Do you know your lesson? I know *it.*
Se avessi dei buoni libri li *leggerei,*	If I had some good books I should or would read *them.*
In Roma vi sono delle belle chiese; le *avete vedute?*	In Rome there are some very fine churches; have you seen *them?*

OBSERVATIONS ON THE CONJUNCTIVE PRONOUNS.

1. The conjunctive pronouns are so called because they are always employed with verbs that govern them, and with which they often form a single word.

2. They may either precede or follow a verb; but in common conversation they are generally placed before the verb, as—

Mi parlò,	He spoke to me.
Lo chiamerò,	I shall call him.

3. A conjunctive pronoun placed after the verb is always joined to it. Ex.:

Egli chiamavami,	He was calling me.

Except *loro*, which forms an exception to this rule, as it is never joined to the verb. Ex.: *dite loro*, tell them.

4. When the conjunctive pronouns come with a verb in the infinitive mood, a gerund, or a participle, they are placed after the verb and joined to it. Ex.:

Desidero di vederlo, *	I wish to see him.
Vedendolo,	Seeing him.
Averlo veduto,	To have seen him.
Avendolo veduto,	Having seen him.

Observe, that the final *e* of the infinitive is always cut off when united to any of these pronouns, as in the examples above given; for that reason they say *vederlo*, *averlo*, &c., and not *vederelo*, *averelo*. If the infinitive end in *rre*, as *condurre*, &c., they suppress the final *re* before the pronoun, and write *condurlo*, to conduct him.

5. With a verb in the imperative mood, if employed affirmatively, the conjunctive pronouns are placed after; if negatively, they precede the verb. Ex.:

Chiamatemi,	Call me.
Non mi *chiamate,*	Do not call me.

However, with the third person of the imperative mood,

* Observe, that in Italian the conjunctive pronouns are put after the first infinitive or participle, as in the examples above cited: *dopo averlo chiamato*, after having called him; *essendosi pentito*, having repented.

even affirmatively employed, the conjunctive pronoun is generally placed before the verb; as *gli dica*, let him say to him; *si maraviglino*, let them be astonished. But in poetry they often say, *dicagli, maraviglinsi*, &c.

6. When the verb terminates in a vowel accented, the initial consonant of the pronoun annexed must be doubled, except the pronoun *gli*. Ex.:

*Dammi,**	Give me.
Chiamommi,	He called me.

And not *dami, chiamòmi*, &c.

7. Where there are pronouns joined to the word *ecco*, behold, here is, or there is, they are always placed after it, and form only one word: as *eccomi*, here I am; *eccone*, there is some of it, or are some, &c.

8. *Mi, ti, ci, vi, si* change their *i* into *e* when they are followed by any of the other conjunctive pronouns, viz., *lo, la, gli, le*, or *ne*; and instead of saying, *mi lo, mi la, mi li, ci lo, ci la, ci li*, &c., they say, *me lo, me la, me li, ce lo, ce la, ce li*, &c., by separating these pronouns when they are put before the verb, and by joining them when they are put after it. Ex.:

Me lo durete,	You will give it to me.
Te lo prometto,	I promise it to thee.
Ce li darà.	He will give them to us.
Ve ne prego,	I pray you of it.
Datemelo,	Give it to me.
Promettercelo,	To promise it to us.
Dateceli,	Give them to us.
Portatemene.	Bring some of it, or of them, to me.

Gli, in the dative, has an *e* added to it when followed by *lo, la, li, le, ne*, and it forms with them only one word, as, *glielo, gliela, glieli, gliele, gliene*, and not *gli lo, gli la*, &c. In this case it is used for the feminine as well as the masculine, in order to avoid the disagreeable concurrence of *le lo, le li, le le*, &c. Ex.:

Glielo diedi,	I gave it to him, or to her.
Mostrondoglieli.†	Showing them to him, or to her, &c.

* The vowels of all monosyllables are considered to be accented.

† Observe, that *gli* is always put before the pronouns *lo, la, li, le, ne*, when they come together in a phrase, as in the above examples.

It is very customary in Italian to address a lady or gentleman, with whom one is not familiar, in the third person, and with the title of the feminine gender, viz., *vostra signoria*, or *vossignoria* (your lordship, or ladyship), for which the pronoun *ella* is now generally substituted. Ex.:

Come sta vossignoria? or *come sta ella?*	How do you do? (literally, How is your lordship or ladyship)?
Le domando perdono,	I ask your pardon (that is, your lordship's or ladyship's pardon).
La prego di lasciarlo partire,	I beg you (your lordship or ladyship) to let him depart.

Observe, with more than one person, the third person plural is used. Ex.:

Come stanno le loro signorie? or *le signorie loro?**	How are you, ladies or gentlemen? (literally, How are your lordships or ladyships?)
Mi rallegro di sentire che le signorie loro stiano bene,	I rejoice to hear that you (your lordships or ladyships) are well.

Observe, also, that the adjective and past participle agree then with the title. Ex.: *è ella persuasa?* are you persuaded? *ella è molto buona,* you are very good, &c.

Such a mode of addressing seems to have been an innovation of the sixteenth century, adopted from the language of the Spaniards, after they had obtained dominion of some parts of Italy, as it was unknown before. No traces of it are found in the earlier Italian writers, as Dante, Petrarca, and other classical authorities of that time never used *ella*, to express respect, but always *voi*. The *ella* has never been introduced into the tragic drama, nor into poetry, even of modern times; and it is considered by many as an affectation.

The second person plural, *voi*, you, may therefore be

* Observe, that the pronoun in the nominative is very often omitted and understood like the title. Ex.: *come sta?* instead of *come sta ella* or *vossignoria? come stanno?* instead of *come stanno elleno?* or *le loro signorie?* &c. (See Dialogues in the Third Person, page 199.)

Note.—*Lei*, the accusative, is often employed by the Italians in the nominative case instead of *ella*, when speaking in the third person; as, *come sta lei?* how do you do? (literally, how does her do?) But as nominative, *ella*, and not *lei*, should be used.

used more naturally, even in the most genteel style of address: 1. Because it is more in accordance with the original form of the Italian grammar. 2. Because it is used in many parts of Italy by the most learned and polite Italians of the present time.

EXERCISE X.

1. By dint of deceiving us, the liar can no longer persuade us; his artifices end in being discovered, and every one likes to reproach him with them; [turn: *to reproach to him them*] and to make him sensible of their folly.

2. A great queen said pertinently of an historian: "In speaking to us of the faults of our predecessors, he shows us our duties; those who surround us hide from us the truth; historians alone tell it to us."

3. Nature has given us two ears and only one mouth; in order that we

VOCABULARY.

1. By dint of, *a forza di*; to deceive, *ingannare*; liar, *bugiardo*; can no longer, *non può più*; to persuade, *persuadere*; artifice, *astuzia*; end, *finiscono*; in being discovered, *con iscoprirsi da se stesse*; every one, *ognuno*; likes, *ama di*; to reproach, *rimproverare*: to make sensible, *far sentire*; folly, *la stoltezza*.

2. Great queen, *gran regina*; said, *diceva*; pertinently, *a proposito*; historian, *istorico*; in speaking, *parlando*; fault, *sbaglio*, m.; of our, *de' nostri*; predecessor, *predecessore*; shows *mostra*; our, *i nostri*; duty, *dovere*; those who, *coloro che*; surround, *stanno intorno*; hide from, *nascondono*; truth, *verità*; alone, *solo*; tell, *dicono*.

3. Nature, *natura*; has given, *ha dato*; ear, *orecchia*; mouth, *bocca*; only, *sola*; in order that, *affin-*

may listen much, and speak little.

4. The most polished authors are not satisfied with their first thoughts; they suspect everything that presents itself to them at the first glance.

5. Our thoughts are our own whilst we keep them in our hearts; but when once we let them escape, they are in the power of another, who may make use of them to our injury.

6. To be too discontented with one's-self is a weakness; to be too contented with one's-self is a folly.

7. If we could but persuade ourselves that the flatterer does not believe a single word of what he tells us, and that he only flatters us for the need which he has, or which he may have of us; could we see ourselves thus deluded, without showing

chè; we may listen, *ascoltiamo*; much, *molto*; speak little, *parliamo poco.*

4. Author, *autore*; polished, *colto*; are not satisfied, *non si contentano*; with their, m., *de' loro*; first, *primo*; thought, *pensiere*, m.; they suspect, *hanno per sospetto*; everything, *tutto ciò che*; presents itself, *si presenta*; to them, *loro*; at the first glance, *di primo tratto.*

5. Our, *i nostri*; are our own, *ci appartengono*; whilst, *mentre che*; we keep, *teniamo*; in our heart, *nella nostra mente*; but when once, *ma quando una volta*; let escape, *lasciamo uscire*; are, *sono*; in the power, *in potere*; another, *altro*; who may, *che può*; make use of, *valersi di*; to our injury, *a nostro danno.*

6. To be too discontented, *l'essere troppo malcontento*; with, *di*; is a weakness, *è una debolezza*; contented, *contento*; folly, *pazzia.*

7. If we could but, *se potessimo*; persuade, *persuadere*; flatterer, *adulatore*; does not believe a single word, *non crede una sola parola*; what, *ciò che*; tells, *dice*; only, *solamente*; flatters, *adula*; need, *bisogno*; which he has, *che ha*;

him our resentment for it?

may have, *può avere*; could we, *potremmo*; see, *vedere*; thus deluded, *così beffati*; without shewing, *senza mostrar*; to him for it, *gliene*; our resentment, *il nostro risentimento.*

8. Let us do ourselves justice, and let us be persuaded that our faults offends others, as the faults of others offend us (ourselves.)

8. Let us do, *rendiamo*; justice, *giustizia*; and let us be persuaded, *persuadiamo*; that so, *che così*; our, *i nostri*; fault, *difetto*; offend, *offendono*; other, *altro*; as *come*, ourselves, *noi.*

9. We may weaken our passions, but they die only with ourselves: it is by combating them that they are appeased: by gratifying them, they are rendered ungovernable.

9. We may, *possiamo*; weaken, *indebolire*; our, *le nostre*, f.; passion, *passione*, f.; but, *ma*; they die only, *non muojono che*; with, *con*; by combating, *combattendo*; they are appeased, *si placano*; by gratifying *risparmiando*; they are rendered, *si rendono*; ungovernable, *indomabile.*

10. Virtue unites men, by inspiring them with mutual confidence: vice, on the contrary, separates them, by keeping them on their guard one against another.

10. Virtue, *virtù*; unites, *lega*; by inspiring them, *con inspirar loro*; (with) confidence, *una fiducia*; mutual, *vicendevole*; vice, *vizio*; on the contrary, *all' opposto*; separates, *divide*; by keeping, *col tener*; on their guard, *in guardia*; one against another, *gli uni contra gli altri.*

11. Do you wish to get rid of a troublesome acquaintance, whose society is a burthen to you? Ask of

11. Do you wish, *volete*; to get rid of, *allontanar da voi*; troublesome acquaintance, *importuno*; whose society,

nim a service which he can render you.

12. It is the characteristic of a fool to say, "I did not think of it, (to it)."

13. The Emperor Titus said, "If any one speaks ill of me, I must take care not to punish him: if he has spoken through carelessness, I must despise him; if through folly, I must pity him; if it be an injury, I must pardon him."

la di cui società: is a burthen, *è molesta*; ask, *domandate*; of him, *gli*; a service, *un servizio*; which he can render, *che possa fare*.

12. It is the characteristic, *è proprio*; fool, *sciocco*; to say, *il dire*; I did not think, *non pensava*.

13. Emperor Titus, *Imperator Tito* said, *diceva*; if any one speaks ill, *se alcuno parla male*; I must take care not, *bisogna ben guardarmi dal*; to punish, *punire*; has spoken, *ha parlato*; through carelessness, *per leggerezza*; I must, *debbo*; despise, *disprezzare*; folly, *pazzia*; pity, *compatire*; if it be an injury, *se poi si tratta d' ingiuria*; I must, *conviene*; pardon him, *ch' io gli perdoni*.

LESSON XI.

ON POSSESSIVE PRONOUNS.

THERE are six possessive pronouns: *il mio, il tuo, il suo, il nostro, il vostro, il loro*, my, thy, his, or her, our, your, their; or mine, thine, his, hers, ours, yours, theirs; of which the plural is, *i miei, i tuoi, i suoi, i nostri, i vostri, i loro*, my, thy, his, &c. They make in the feminine, *la mia, la tua, la sua, la nostra, la vostra, la loro*, my, thy, his, &c.; of which the plural is, *le mie, le tue, le sue, le nostre, le vostre, le loro*, my, thy, his, &c.*

* When the thing spoken of does not belong to the nominative, *di lui, di lei*, are used instead of *suo, sua, suoi, sue*; to avoid a mistake which might occur by using *suo, sua*, &c.; therefore, to render in Italian, Paul

Observe, that possessive pronouns are declined with the articles *il, del, al, dal, la, della, alla, dalla,* &c.; as *il mio libro,* my book; *del mio libro,* of my book; *al mio libro,* to my book; *dal mio libro,* from my book; *i miei libri,* my books; *de' miei libri,* of my books, &c. *la mia grammatica,* my grammar; *della mia grammatica,* of my grammar, &c. Yet, when the possessive pronouns are found before titles of honour, as, *Signoria,* lordship; *eccellenza,* excellence; *altezza,* highness; *santità,* holiness; *maestà,* majesty, &c.; and before nouns of kindred, in the singular, as, *padre,* father; *madre,* mother; *zio,* uncle; *zia,* aunt; *nipote,* nephew or niece; *figlio,* son; *figlia,* daughter; *fratello,* brother; *sorella,* sister; *marito,* husband; *moglie,* wife; *cognato,* brother-in-law; *cognata,* sister-in-law; *cugino,* male cousin; *cugina,* female cousin; they are declined with the prepositions *di, a, da,* without the article. Ex.: *vostra maestà,* your majesty; *di vostra maestà,* of your majesty; *a vostra maestà,* to your majesty; *da vostra maestà,* from your majesty; *mio padre,* my father; *di mio padre,* of my father, &c. This rule is not always strictly observed with regard to nouns of kindred.*

Observe, the articles are always put before nouns of kindred, when they are in the diminutive; as, *il vostro fratellino, la mia sorellina;* your little brother, my little sister. In the plural, the article is always used, and they say, *le vostre maestà,* your majesties; *i nostri padri,* our fathers, &c.

When the nouns of kindred are accompanied by a possessive pronoun and an adjective, or the possessive pronoun *loro, their,* with or without an adjective, they require the article even in the singular.—Ex.: *Il mio caro padre,* my dear father; *del mio caro padre,* of my

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loves Peter and his children, that is, the children of Peter; Paul loves Sophia and her children; you must say, *Paolo ama Pietro e i di lui figliuoli,* or *i figliuoli di lui; Paolo ama Sofia, e i di lei figliuoli,* or *i figliuoli di lei;* and not *i suoi figliuoli,* because, in using *suoi,* one might understand it, Paul loves his own children.

* If, instead of *padre, madre, marito, moglie, fratello, sorella,* we use *genitore, genitrice, sposo, sposa, consorte, germano, germana,* the article must be put, as, *il mio genitore, la mia genitrice,* &c.

dear father; *la tua tenera madre*, thy tender mother; *il loro zio*, their uncle; *la loro zia*, their aunt, &c.

When in Italian there is a possessive pronoun accompanied by the words *Signor* or *Signora*, the pronoun must precede: as, *Il vostro Signor padre*, your father; *la sua Signora madre*, her mother, and not *il Signor vostro padre*, &c. The article is always used when the possessive pronoun follows the noun; as, *la maestà sua*, his majesty; *il fratello mio*, my brother, &c.

In the vocative, that is to say, when you address a person, the article is omitted: as, *avvicinatevi, amico mio*, approach, my friend; *ascoltate, figli miei*, listen, my children. Yet they say elegantly with the article—*la mia cara fanciulla*, my dear child; *la mia adorata Pamela*, my beloved Pamela, &c.

One of my, one of thy, one of his, may be rendered in Italian by *un mio, un tuo, un suo, una mia, una tua, una sua;* as, *un mio amico*, one of my friends; *una tua amica* one of thy friends, &c.

To express in Italian, *It is mine, thine, his*, &c. when they wish to mark the appropriation or possession of a thing, they say, *è mio* or *mia, è tuo* or *tua, è suo* or *sua;* and in the plural, *sono miei* or *mie*, &c.: as, *questo libro è mio, questa casa è vostra;* this book is mine, this house is yours, &c.

There are some phrases where only prepositions are used with the possessive pronouns; such are the following: *Vi è egli qualche cosa di vostro gusto?* Is there any thing to your taste? *egli fa tutto a sua voglia, a suo senno*, he does every thing according to his will or fancy; *è mio costume di*, it is my custom to; *è mio piacere di*, it is my pleasure to; *sta in nostro potere*, it is in our power; *sono andato a casa sua*, I went to his house; *salutatelo da parte mia*, salute him for me.

The possessive pronouns are often suppressed before nouns of kindred, and likewise before those indicating any part of the body, or a part of one's dress, when those nouns refer to the subject of the action. They are also suppressed with a noun in the vocative case, or placed after it. Ex.: *Che farai tu, s'ella il dice a fratelli?* what wilt thou do, if she tell it to *her* brothers?

lo dirò alla moglie, I will tell *your* wife of it; *Io lo serbo in petto*, I will keep it secret in *my* heart; *ei l'aveva in tasca*, he had it in *his* pocket; *O misera patria!* or, *O misera patria mia!* O *my* unhappy country!*

The possessive pronouns are also supplied by the personal pronouns *mi*, *ti*, *gli*, *le*, in the dative case, in speaking of any part of the body or dress. Ex.: *mi levai il cappello*, I took off *my* hat; *ei le si gettò a' piedi*, he threw himself at *her* feet, &c.

When *mi*, *ti*, *si*, &c. are used instead of the possessive pronouns, *mio*, *tuo*, *suo*, &c. the past participle is combined with the verb *essere* and the phrase becomes reflective. Ex.: *mi era cavato il giubbettino*, I had taken off *my* waistcoat; *si era già cavato il vestito*, he had already taken off *his* coat; *te lo sei posto in dito*, thou hast put it on *thy* finger, &c.

Observe that the transposition of the pronoun after the noun, in some phrases, is more suitable to the genius of the Italian language and renders them more expressive; for instance, *mio padre*, means only my father; but *padre mio*, means my dear father; *mia moglie*, my wife; *moglie mia*, my dear wife.

EXERCISE XI.

1. The rose has its beauty, its freshness, and its fragrance; but it has also its thorns.

2. The lustre of the glory of our ancestors reflects on us, only the better to display our virtues and our vices.

3. A man to whom his friend had refused an un-

VOCABULARY.

1. Rose, *rosa*; has, *ha*; beauty, *bellezza*; freshness, *freschezza*; fragrance, *odore*, m.; but, *ma*; also, *altresì*; thorn, *spina*.

2. Lustre, *splendore*, m.; glory, *gloria*, f.; ancestors, *antenati*; reflects on, *non riverbera sopra di*; only the better to display, *che per meglio illuminare*; virtue, *virtù*; vice, *vizio*.

3. Man to whom, *uomo a cui*; friend, *amico*; had

* The possessive pronoun may be also understood whenever the omission of it does not render the phrase obscure. Ex.: *non partirò senza veder l'amico*, I will not go away without seeing *my* friend.

just favour, said, that he set no value on his friendship, since it was useless to him: "Nor I, on thine, replied the other, since it cannot be preserved but by acts of injustice.

refused, *aveva negato*; an unjust favour, *una grazia ingiusta*; said, *disse*; that he set no value on, *che non faceva alcun conto di*; friendship, *amicizia*; since it was useless, *poichè era inutile*; nor, *nè*; replied, *rispose*; since, *poichè*; it cannot be preserved, *non si può conservare*; but by acts, *che con atti*; injustice, *ingiustizia*.

4. My verses cost me very little, said a bad poet. They cost you what they are worth, replied another.

4. Verse, *verso*; cost, *costano*; little, *poco*; said a bad poet, *diceva un cattivo poeta*; what, *quel che*; are worth, *vagliono*; replied another, *gli fu risposto*.

5. Mr. Scarron, a short time before his death, saw his family and domestics who were bathed in tears. "Weep, my children," said he; "you will never weep so much as I have made you laugh."

5. A short time before, *poco prima*; his death, *di morire*; saw, *vedeva*; family, *parenti*; domestic, *domestico*; who were bathed in tears, *che si struggevano in pianto*; weep, *piangete*; will never weep, *non piangerete mai*; so much as, *quanto*; have made laugh, *ho fatto ridere*.

6. The Regent, by whose order Voltaire was confined in the Bastille, when the *Œdipus* of that celebrated author was performed, was so pleased with it, that he gave the prisoner his liberty. Voltaire went immediately to thank his Highness, who said to him, "Be prudent, and I will take care

6. Regent, *Reggente*; by whose order, *per ordine del quale*; was, *era*; in the Bastille, *alla Bastiglia*; when, *quando*; was performed, *si rappresentava*; Œdipus, *Edipo*; that celebrated author, *questo celebre autore*; was so pleased with it, *ne fu sì contento*; that he gave, *che rese*; liberty,

of you." "I am infinitely obliged to your Highness," replied the author; "but I pray you never again to take charge of my lodging."

7. I prefer, said Leonidas, a glorious death to an obscure life; for my life belongs to nature, but the glory of my death belongs to me.

8. Cornelia, daughter of the great Scipio, and wife of the consul Sempronius, was in a company of Roman ladies who were shewing their jewels, trinkets, and rich attire. Cornelia was asked to shew her ornaments also. That wise Roman lady instantly brought forward her children, whom she had carefully educated for the glory of her country, and said, in shewing

libertà; prisoner, *prigioniere*; went immediately to thank, *andò subito a ringraziare*; Highness, *Altezza*; who, *che*; be prudent, *siate prudente*; will take care, *avrò cura*; am infinitely obliged, *sono infinitamente obbligato*; your Highness, *Vostra Altezza*; I pray you, *la supplico*; never again to take charge, *a non incaricarsi mai più*; lodging, *alloggio*.

7. I prefer, *preferisco*; Leonidas, *Leonida*; death, *morte*; glorious, *glorioso*; life, *vita*; obscure, *oscuro*; for, *poichè*; belongs, *appartiene*; nature, *natura*.

8. Cornelia, *Cornelia*; daughter, *figlia*; great Scipio, *grande Scipione*; wife, *moglie*; consul Sempronius, *Console Sempronio*; a company, *una conversazione*; Roman lady, *dama Romana*; who were shewing, *che facevan vedere*; jewel, *gemma*; trinket, *gioja*; attire, *abbigliamento*; their, *loro*; was asked, *si richiese a*; to shew also, *di mostrare anch' essa*; ornament, *ornamento*; that wise, *questa saggia*; instantly brought forward *fece subito avvicinare*; child, *figliuolo*; whom she had educated, *che aveva educato*; carefully, *con diligenza*; for, *per*; shewing,

them, "Here are my jewels. | *mostrando;* here, ecco; | jewel, *giojello.*

LESSON XII.

ON DEMONSTRATIVE PRONOUNS.

Pronoun demonstrative of an object near the person who speaks

MASCULINE.

SINGULAR.	PLURAL.
Nom. *Questo*, this.	Nom. *Questi*, these.
Gen. *Di questo*, of this.	Gen. *Di questi*, of these.
Dat. *A questo*, to this.	Dat. *A questi*, to these.
Abl. *Da questo*, from this.	Abl. *Da questi*, from these.

FEMININE.

SINGULAR.	PLURAL.
Nom. *Questa*, this.	Nom. *Queste*, these.
Gen. *Di questa*, of this.	Gen. *Di queste*, of these.
Dat. *A questa*, to this.	Dat. *A queste*, to these.
Abl. *Da questa*,* from this.	Abl. *Da queste*, from these.

Pronoun demonstrative of an object near the person to whom one speaks, and distant from the one who speaks.

Masculine. *Cotesto*, that.
Feminine. *Cotesta*,† that.

Pronoun demonstrative of an object distant from the person who speaks, and from the one to whom one speaks.

Masculine. *Quello*, that.
Feminine. *Quella*, that.

They are declined like *questo* and *questa.*

They say, *quel* for *quello* in the singular, and *quei* or *que'* for *quelli* in the plural, when the noun following begins with a consonant, unless it be an *s* followed by another consonant.—Ex.: *quel libro*, that book; *quei* or *que' libri*, those books. When the noun begins by a

* You may make use of *sta* for *questa*, with the words *mane, mattina, sera, notte;* as, *stamane, stamattina*, this morning; *stasera*, this evening; *stanotte*, this night.

† They also say *codesto, codesta*, &c.

vowel, as *amico*, *onore*, friend, honour; they say, in the singular, *quell' amico*, that friend; *quell' onore*, that honour; and in the plural, *quegli amici*, those friends; *quegli onori*, those honours. If the noun begins by an *s* followed by another consonant or by a *z*, they say *quello stato*, that state; *quello zotico*, that rustic; plural, *quegli stati*, those states; *quegli zotici*, those rustics.

Observe, that *questo* and *questa* are also employed to signify a thing near, either in time, discourse, or place; that is, a thing just done or named: whereas, *cotesto*, *cotesta*, simply expresses an object near to the person to whom we speak, or to whom we write. *Quello* and *quella* are employed for every thing that is at a distance, either as to place, time, or discourse; but in speaking of a time to come *questo* is used: as, *questo inverno mi voglio divertire*, this winter I will take my pleasure.

REMARKS.

When one has just named two things or two persons, of which one continues to speak, *questo* or *questa* signifies the latter, *quello* or *quella* the former.—Ex.: *Dall' una parte mi trae l'amore, dall' altra lo sdegno; quello vuole ch' io ti perdoni, e questo ch' io mi vendichi:* On the one side I am excited by love, and on the other by anger; the former would have me pardon you, and the latter to revenge myself.

Observe, that they employ, with more elegance, *questi*, *cotesti*, and *quegli*, in the nominative singular, when they speak of one man; as, *questi fu felice*, *quegli* or *cotesti sfortunato*; this one was fortunate, that one was unfortunate.

In order to give more energy to a discourse, they sometimes place the demonstrative pronouns *questo*, *questa*, *cotesto*, *quello*, before the possessive pronouns; as, *cotesto vostro discorso m' offende*. that discourse of yours offends me.

Costui, m. *costei*, f. this; *colui*, m. *colei*, f. that; of which the plurals are *costoro*, these; *coloro*, those; for the two genders are employed substantively, and are never used but for persons. In familiar conversation,

they are only used to mark contempt: *dite a colui che venga*, tell that man to come.

That, is rendered by *ciò*, when it has a general and indeterminate signification. *Questo* is used to express a thing near, or which makes the subject of a discourse; and *quello*, to signify any thing considered distant. *This* is almost always rendered by *questo*.

The pronouns *they* or *those* used with the auxiliary verb *to be* are generally omitted in Italian.—Ex.: *Leggo il Tasso e l'Ariosto, perchè sono i migliori poeti Italiani:* I read Tasso and Ariosto, because they are the best Italian poets.

That which are rendered by *ciò che, quel che*, or *quello che;* as, *ciò che, quel che*, or *quello che mi piace in voi è la vostra prudenza*, what pleases me in you is your prudence; *non ho ciò che*, or *quel che vorrei*, I have not got what I would have. Yet, when *which* has any reference to a previous part of the discourse, being the nominative of the following verb, it is rendered by *il che*, which signifies *la qual cosa*.—Ex.: *mia madre è ammalata, il che m'obbliga a partire;* my mother is sick, which obliges me to set out.

All, all that, all which, may be expressed by *tutto ciò che, tutto quel che*, or simply by *quanto*.—Ex.: *farò tutto ciò che, tutto quel che*, or *quanto dipenderà da me*, I will do all that which depends on me; *farò tutto ciò che, tutto quel che*, or *quanto vorrete*, I will do whatever you please.

Sometimes a noun is understood after a demonstrative pronoun, as *in questo* for *in questo momento*, at this moment; *in quella* for *in quella occasione*, on that occasion; *in quella* for *in quell' ora*, at that time.

EXERCISE XII.

1. The wise man thinks before he speaks of what he is to say: the fool speaks, and afterwards thinks of what he has said.

VOCABULARY.

1. Wise man, *savio*; thinks before, *pensa prima di*; to speak, *parlare;* of what (turn *to what*), *a ciò;* he is to say, *che deve dire*; the fool, *pazzo*; speaks, *parla;* afterwards *poi*; has said, *ha detto.*

2. Modesty is to merit what shades are to figures in a picture.

2. Modesty, *modestia*; is, *è*; merit, *merito*; are, *sono*; shade, *ombra*; figure *figura*; in a picture, *in un quadro*.

3. An upright magistrate, and a brave officer, are equally estimable: the former makes war against domestic enemies: the latter protects us against external enemies.

3. Upright magistrate, *magistrato integro*: brave officer, *bravo ufficiale*; equally, *egualmente*; estimable, *stimabile*; makes, *fa*; war, *guerra*; enemy, *nemico*; domestic, *domestico*; protects, *protegge*; against, *contra*; external, *esteriore*.

4. He who begins a law-suit plants a palm-tree, which never yields any fruit to him who has planted it.

4. Who, *che*; begins, *comincia*; law-suit, *lite*; plants a palm-tree, *pianta un palmizio*; which never yields any fruit, *che non dà mai frutto*; to him who, *a chi*; planted, *piantato*.

5. Regard as a sure friend, the sincere man who tells you of your faults, and not him who approves of all you say and all you do.

5. Consider as a sure friend, *riguardate come un amico sicuro*; sincere man, *uomo sincero*; informs, *avverte*; fault, *fallo*; approves of, *approva*; say, *dite*; do, *fate*.

6. It is not titles, but manners, which decide on merit: the latter depend on us, the former depend on chance.

6. It is not, *non sono*; title, *titolo*; manners, *costumi*, m.; decide on, *decidono di*; depend on, *dipendono da*; chance, *caso*.

7. The Athenians refused to burn the fleet of the Lacedemonians, which is a great example of equity.

7. Athenian, *Ateniese*; refused, *ricusarono*; to burn, *di bruciare*; fleet, *flotta*; Lacedemonian, *Lacedemone*; is, *è*; great example, *grand' esempio*; equity, *equità*.

8. A peasant was cutting down a tree on the brink of a river; unfortunately his axe fell into the water, and he could not find it again. Mercury appeared to him: "Is this thy axe, honest man?" showing him one of gold. "No, that axe is not mine." "Perhaps, this is it?" presenting to him another of silver. "No, neither is this axe the one which belongs to me." "It is this then?" showing him one of iron, which was really the one he had lost. "That is truly the axe, the loss of which grieves me." Mercury then said to him: "Take this, and also the two others, which I have shewn thee: receive them as the reward of thy sincerity." The woodcutter returns to the village, relates his lucky adventure to the other woodcutters. These all envy his happy lot, one of them runs to the brink of the river, throws in his axe, and begins to lament and cry out. Mercury comes, and taking from the water a golden axe, "Friend," said he, "is not this fine axe the one which thou art looking for?" "It is the very same," replied he. Mercury, indignant at

8. A peasan, *contadino;* was cutting down a tree, *tagliava un albero;* brink, *riva;* river, *fiume,* unfortu nately, *per isventura;* his axe fell, *la scure gli cadde;* water, *acqua;* could not, *non potè;* find again, *ritrovare.* Mercury, *Mercurio;* appeared, *apparve;* is this, *è questa;* honest man, *galant' uomo;* showing, *mostrando;* one of gold, *una d'oro;* no, *no;* perhaps, *è forse;* presenting, *presentando;* another, *altro;* silver, *argento;* neither is this axe, *neppure cotesta scure è;* belongs, *appartiene;* it is this then, *è dunque questa;* iron, *ferro;* was really, *era veramente;* the one, *quella che;* had lost, *aveva perduta.* That is, *ecco;* truly, *davvero;* the loss of which, *la di cua perdita;* grieves, *affligge;* take, *prendi;* and also, *ed anche;* have shewn, *ho mostrate;* receive, *ricevi;* as the reward, *per premio;* sincerity, *sincerità;* woodcutter, *taglialegna;* returns, *ritorna;* village, *villaggio;* relates, *racconta;* lucky adventure, *buona ventura;* envy, *invidiano;* all, *tutti;* happy lot, *sorte felice;* runs, *corre;* throws in, *vi getta dentro;* begins to, *comincia a;* lament, *piangere;* to cry out, *gridare;* comes, *viene,*

the barefaced impudence of that liar, said to him, "thou shalt not have this one, and thou shalt remain deprived of that even which thou hast purposely thrown into the river." This is only a fiction, but it teaches us that God frustrates, when he pleases, the designs of those who employ injustice, cunning, and falsehood, to acquire those despicable riches in which they place all their happiness. Honesty is the best policy.

taking from, *cavando fuor di*; is not, *non è forse*; the one, *quella*; thou art looking for, *tu ricerchi*; it is the very same, *è cotesta appunto*; replied he, *rispose*; indignant at, *sdegnato di*; barefaced impudence, *sfacciataggine*; liar, *bugiardo*; thou shalt remain, *resterai*; deprived, *privo*; even, *stessa*; purposely, *a posta*; this is only, *ciò non è che*; fiction, *finzione*; teaches, *fa intendere*; frustrates, *sconcerta*; pleases, *vuole*; design, *disegno*; employ, *impiegano*; injustice, *ingiustizia*; cunning, *astuzia*; falsehood, *bugia*; to acquire, *acquistare*; riches, *ricchezze*; despicable, *dispregevole*; place, *ripongono*; happiness, *felicità*; honesty, *probità*; policy, *politica*.

LESSON XIII.

ON INTERROGATIVE AND RELATIVE PRONOUNS.

THE interrogative pronoun *who*, is rendered in Italian by *chi*; of whom, *di chi*; to whom, *a chi*; from or by whom, *da chi*.

The pronouns *which*, *what*, are rendered by *che*, or by *quale*, which makes in the plural *quali*, and sometimes *quai* by abbreviation.

EXAMPLES.

Chi è? Who is it?
Di chi parlate? Of whom do you speak?
Che dite? or *che cosa dite?* What do you say? or what is it you say
Che cosa è la grammatica? What is grammar?

Di che si tratta? What is it about?
Quale è la casa? Which is the house?
Che affari avete? What business have you?

Observe that *quale*, employed to express a doubt, or by way of interrogation, takes no article.—Ex.: *ecco due spade, qual volete?* and not *la qual volete?* here are two swords, which will you have?

Observe also that the pronoun *what*, is generally expressed by *che*, when it is immediately followed by a noun, and by *quale*, when it is separated from it. Ex.: *che uomo!* what a man! *che donna!* what a woman! *quai sono i prodigi?* what are the prodigies?

Chi is frequently employed to express *he*, or *he who* taken in an indeterminate and general sense: as, *chi dice questo ha ragione*, he who says that is right.

Chi signifies also sometimes *alcuno che, any one who.* —Ex.: *Non aveu chi lo consolasse*, he had not any one to console him; that is to say, *non aveva alcuno che lo consolasse.*

Chi-chi repeated before two verbs means *some-others;* but the word *chi* being singular, the verb which follows must agree with it. Ex.: *In questo mondo chi piange, chi ride;* in this world *some* weep, *others* laugh.

In the following phrases, and the like, the subject *who* and the object *whom* are both rendered by *che.* Ex.: *l'uomo che parla*, the man who speaks; *la donna che vedo*, the woman whom I see; yet when a phrase presents any ambiguity between the subject and the object it is better to use *cui* which can never mean the subject of a verb. Ex.: *conosco la donna cui ama vostro fratello*, I know the woman whom your brother loves: *Il vostro amico, cui amava quella ragazza, è partito;* your friend, *whom* that young lady loved, is gone away.

Che is used with the article, when it relates to a preceding part of the phrase not interrogative, and is rendered by *il che, which.*—Ex.: *Cesare desiderò di regnare, al che giunse finalmente, per sua sventura;* Cæsar wished to reign, which (wish) he finally obtained, for his misfortune.

Che signifies sometimes *for* and *because.*—Ex.: *Dillo liberamente, chè ti prometto di non parlarne a veruno;* tell

it freely, for I promise you not to speak of it to any one.

Che signifies also *in which.*—Ex.: *ella è in uno stato, che poco sperar le avanza*, she is in a state *in which* she has but little hope left.

THE RELATIVE PRONOUNS ARE DECLINED AS FOLLOWS:

SINGULAR.

Nom. *Che, il quale, la quale*, who, which.
Gen. *Di cui, del quale, della quale*, of whom, of which.
Dat. *A cui, cui, al quale, alla quale*, to whom, to which.
Acc. *Che, cui, il quale, la quale*, whom, which.
Abl. *Da cui, dal quale, dalla quale*, from or by whom or which.

PLURAL.

Nom. *Che, i quali, le quali*, who, which.
Gen. *Di cui, de' quali, delle quali*, of whom, of which.
Dat. *A cui, cui, a' quali, alle quali*, to whom, to which.
Acc. *Che, cui, i quali, le quali*, whom, which.
Abl. *Da cui, da' quali, dalle quali*, from or by whom or which.

It must be observed, that *cui* is generally said of persons, and *che, il quale, la quale*, are said of both persons and things.

Di cui, or *cui*, are often placed between the article and the noun, as in the following cases, and others similar.—Ex.: *una donna il di cui nome*, or simply, *il cui nome è Aspasia*, a woman whose name is Aspasia. *L'uomo alla di cui, or alla cui protezione, io debbo la mia fortuna;* the man to whose protection I owe my fortune: *della cui salute*, whose health; *col cui coraggio*, by whose courage; *nelle cui mani*, in whose hands.

Da cui followed by the article means *by which* or *by whom.*—Ex.: *Il fiume da cui il prato è irrigato*, the river by which the meadow is watered; *la mano da cui l'uomo è stato percosso, è invisibile*, the hand by which the man has been struck, is unseen.

In order to avoid any mistake the preposition *da* is never suppressed before *cui* as sometimes the prepositions *a* or *di* are.—Ex.: *voi cui*, or *a cui fortuna ha date ricchezze*, you to whom fortune has given riches; *ella il cui*, or *il di cui nome era Luigia*, she whose name was Louisa.

The poets often employ *onde*, to express *di cui, del*

quale, della qual , dei quali, delle quali, da cui, dal quale, con cui, col quale, per cui, &c.:

Amor depose la faretra e l'arco
Onde sempre va carco. (TASSO.)

Cupid laid down the bow and quiver,
With which he is always armed.

Onde is likewise used in prose, and means *in order to* Ex.: *Annibale, onde penetrare in Italia, passò per la Spagna;* Annibal, in order to penetrate into Italy, passed through Spain.

Quale with *tale,* signifies quality or resemblance; as, *Qual è il padre, tale è il figlio;* as is the father, so is the son; or, like father, like son. *Tale quale io lo vidi,* such as I saw him. It may also have the same signification without *tale;* as *divenne pallido qual è la morte,* he became as pale as death.

EXERCISE XIII.

1. Who has greater pride, and less humanity, than a fortunate fool?

2. What use is it for a fool to have great riches, since they cannot serve him to purchase wisdom?

3. Conscience is the voice of the soul; the passions are the voice of the body: to which of the two voices ought we to listen?

4. When I see the birds form their nests with so much art, I ask what master has taught them mathematics and architecture?

VOCABUARY.

1. Has, *ha*; greater, *maggior*; pride, *orgoglio*; less *minor*; humanity, *umanità*; fool, *sciocco*; fortunate, *felice.*

2. What use is it for, *che serve a*; a fool, *insensato*; great riches, *gran richezza*; since, *poichè*; they cannot, *non possono*; to serve, *servire*; to purchase, *a comprare*; wisdom, *sapienza.*

3. Conscience, *coscienza*; voice, *voce*; passion, *passione*; are, *sono*; body, *corpo*; ought we, *bisogna*; to listen, *ascoltare.*

4. When, *quando*; I see, *vedo*; bird, *uccello*; to form, *formare*; nest, *nido*; with, *con*; art, *arte*; I ask, *domando*; master, *maestro*;

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5. What is true comedy? It is the art of teaching virtue and decency in action, and in discourse.

6. Socrates was instructed in eloquence by a woman whose name was Aspasia.

7. The first study of man, is man himself: of what use to him is the finest knowledge, if he neither knows himself nor his fellow-creatures!

8. Philip said to his son Alexander, in giving him Aristotle for a preceptor, "Learn under so good a master, to avoid the faults into which I have fallen, *myself*.

9. Nothing was wanting in Terentius but to be less cold. What purity! what exactitude! what characters! nothing was wanting in Moliere but to avoid jargon and barbarism, and to write with purity. What fire! what natural simplicity! what a source of good

has taught, *ha insegnato*; mathematics, *matematiche*; architecture, *architettura*.

5. What is, *cosa è*; true, *vero*; comedy, *commedia*; is, *è*; to teach, *insegnare*; virtue, *virtù*; decency, *decenza*; in action, *in azione*; in discourse, *in dialogo*.

6. Was instructed, *fu istruito*; eloquence, *eloquenza*; by, *da*; woman, *donna*; name, *nome*; was Aspasia, *era Aspasia*.

7. Study, *studio*; man, *uomo*; himself, *stesso*; use, *servono*; fine, *bello*; knowledge, *cognizione*; if he neither knows, *se non conosce nè*; himself, *sè stesso*; fellow-creature, *simile*.

8. Philip, *Filippo*; said, *disse*; son, *figlio*; Alexander, *Alessandro*; in giving, *dando*; Aristotle, *Aristotele*; for preceptor, *per precettore*; learn under so good a master, *imparate sotto un così buon maestro*; to avoid, *sfuggire*; fault, *fallo*, I have fallen, *sono caduto io*.

9. Nothing was wanting in Terentius, *non è mancato a Terenzio*; but to be, *che l'essere*; cold, *freddo*; purity, *purezza*; exactitude, *esattezza*; character, *carattere*; nothing was wanting but, *è solo mancato a*; to avoid, *l'evitare*; jargon *gergo*; barbarism, *barba-*

humour! what an imitation of manners; what images, and what a scourge of ridicule! But what a man might have been formed of these two comic writers!

rismo; to write, *scrivere*; with purity, *puramente*; fire, *fuoco*; natural simplicity, *naturalezza*; source, *sorgente*; humour, *facezia*; imitation, *imitazione*; manners, *costumi*; image, *immagine*; scourge, *flagello*; ridicule, *ridicolo*; might have been formed, *si sarebbe fatto*; comic writer, *comico*.

LESSON XIV.

ON INDETERMINATE PRONOUNS.

When the words *each* or *every* precede a substantive in the singular, they are rendered by *ogni*, of both genders, and must always precede the noun, which is only used in the singular; as, *Ogni uomo dotto è lodato*, every learned man is praised; *Ogni donna prudente è stimata*, every prudent woman is esteemed.*

All, is rendered by *tutto*, which agrees in gender and number with the noun. Ex.: *Tutti gli alberi*, all the trees; *tutto le porte*, all the doors, &c.

Every thing, in the following phrases and the like, is rendered by *ogni cosa*, each thing. Ex.: *Ho perduto ogni cosa*, I have lost every thing; *la precipitazione ha guastato ogni cosa*, precipitancy has spoiled every thing.

In phrases expressing a fixed or limited space of time, *ogni*, *each* or *every*, is used with a singular noun. Ex.: *Prendo lezione ogni giorno*, I take a lesson every day; *vado a trovarla ogni dì*, I go to see her every day; *vo in Roma ogni due anni*, I go to Rome every two years; *pago l'affitto ogni tre mesi*, I pay my rent every three months.

Altro, when used in an absolute sense, and without reference to any noun, signifies *another thing*, or *something else*; as, *parliamo d'altro*, let us speak of something else.

Altri is sometimes employed substantively in the singular, and then it only relates to persons; as, *Altri è*

* There is one word only, *Ognissanti*, signifying All-Saints'-day, in which *ogni* is joined to *santi*, and is plural.

dotto, altri è ignorante; this one is learned, the other is ignorant: or, this one is learned, that one is ignorant. You may also say, *chi è dotto, chi è ignorante; qual è dotto, qual è ignorante;* or *questi è dotto, quegli è ignorante.*

Altrui, others, makes in the genitive *d'altrui,* of others; dative, *ad altrui,* to others; ablative, *da altrui,* from others. You may even suppress the prepositions in the genitive and dative; for they say, *il male altrui,* or *l'altrui male,* the evil of others; so also *ciò che si deve altrui;* or *ciò che altrui si deve,* for *ciò che si deve ad altrui;* what one owes to others.

Altrui with the article, signifies the property of others; as, *bisogna guardarsi di tor l'altrui;* we ought not to take away the property of others.

Veruno, niuno, or *nessuno,* no one; *niente,* or *nulla,* nothing; when they come before the verb, do not admit the negative particle *non;* as *niuno è pienamente felice,* no one is perfectly happy: but *non* must be used when they are placed after the verb; as, *non v'è nessuno,* there is no one; *non v'è niente,* there is nothing.

Observe, however, that if a phrase contain several verbs, the words *nessuno, niente,* &c. must be placed after the last verb. Ex.: *non ne volea far niente,* he would do nothing in it.

Observe also that *alcuno,* with *non,* may be used in the same sense as *nessuno,* or *niuno,* as *non ne conosco alcuno,* I know none of them.

Qualche, some, is only used in the singular; and *alcuni, alcune,* in the plural. Ex.: *qualche volta,* some times; *alcuni signori,* some gentlemen; *alcune signore,* some ladies.

However, or *as,* before an adjective followed by a verb, are rendered by, *per quanto,* indeclinable, or sometimes by *per* only; as, *Per quanto dotto voi siate,* or *per dotto che voi siate, ignorate molte cose;* however learned you may be, you are ignorant of many things. *Per quanto fortunata ella sia,* or *per fortunata ch'ella sia, si crede sempre infelice;* however fortunate she may be, or, as fortunate as she is, she always thinks herself unfortunate.

Whatever, before a substantive, accompanied by a verb, is rendered by, *per quanto,* which must agree with

the substantive, with the following verb in the subjunctive: as, *Per quanti sforzi egli faccia, non arriverà mai al suo fine;* whatever efforts he may make, he will never attain his end; *Per quante ricchezze eglino possedano, non saranno mai contenti;* whatever riches they may possess, they will never be contented.

Remarks on various Indeterminate Pronouns, with examples to elucidate their use and meaning.

The whole, or *entire,* is generally rendered by *tutto, tutta,* or *intero, intera,* and their plurals. Ex.: *Tutto il mondo,* the whole world; *l'intero corso della sua vita,* the entire course of his life. &c.

Observe, *the whole,* or *entire,* is also rendered idiomatically by *tutto quanto, tutta quanta,* and their plurals, to express collectively all the parts of a whole. Ex.: *Il paese tutto quanto è stato saccheggiato,* the whole of the country has been plundered; *le camere tutte quante si sono abbrucciate,* all the rooms have been consumed by fire.

In speaking of persons, *tutti quanti,* means *all, as many as we are, as you were, as they were,* &c. Ex.: *Ci vincerà tutti quanti,* he will conquer us all, as many as we are; *vi avremmo uccisi tutti quanti,* we should have killed you all, as many as you were; *gli avreste rubati tutti quanti,* you would have robbed them all, as many as they were.

The adverb *quite,* always becomes an adjective in Italian, and is rendered by *tutto, tutta,* &c. *Ha le orecchie tutte scorticate,* his ears are quite skinned, or, the skin of his ears is quite torn off.

Whoever, whatever, however, are rendered by *qualsisia, qualsivoglia,* in the singular; and by *qualsisiano, qualsivogliano,* in the plural, or by *chiunque,* and *qualunque,* which have no plural. Ex.: *chiunque egli sia,* whoever he may be; *sopra un motivo qualunque,* on any motive whatever; *si rampica in un momento sopra qualsisia più alto muro,* he climbs in an instant on any wall, however high it may be; *qualsivogliano tesori del mondo, non lo sedurrebbero,* all the treasures in the world, whatever they may be, would not corrupt him.

Something or *anything* are often rendered by *nulla,* or *niente.* Ex.: *Tu le dirai s'ella vuol nulla,* or *niente,* thou wilt ask her whether she will take any thing.

Every body or *each* are rendered by *ciascuno, ciasche-*

duno, ognuno, qualcuno, qualcheduno, or by *tutti,* which requires the verb to be in the plural. The two first may accompany a noun singular. Ex.: *ciascun uomo,* each man; *ciascheduna donna,* each woman; *tutti lo fanno,* every body does it.

Equal to, or *such,* may be translated by *parecchio,* or *di tal fatta;* and *a little,* by *alquanto,* in the singular: the latter is an adverb when joined to a verb, and an adjective with a noun. Ex.: *non ne avrà mai un tuo parecchio,* he will never have one equal to thee; *cacciate un uomo di tal fatta,* turn out such a man as he is; *ragioniamo alquanto,* let us reason a little; *alquanta pazienza,* a little patience. The same words, *equal to,* and *such,* may be rendered by *così fatto,* which agrees with the noun. Ex.: *non voglio una così fatta donna,* I will not have such a woman as she is; *che sperare da così fatti soldati?* what is to be expected from such soldiers as they are?

Several, or *a few,* may be rendered by *parecchi, parecchie, alquanti, alquante,* all plural, or by *più,* invariable. Ex.: *ne ho veduti parecchi,* I have seen several of them; *parecchie,* or *più Signorine,* several young ladies; *alquanti soldati,* a few soldiers; *alquante case,* a few houses.

Tale, cotale, sometimes mean, *such a one,* or *a certain person,* &c. as, *quel tale che venne jersera,* that certain gentleman who came last evening; *quella cotale cui più non amate,* that certain lady, whom you no longer love; *quel tal poeta che mi parlò di voi,* a certain poet, who spoke to me of you.

Both may be rendered by *ambo, ambe, ambi, ambiduo, ambidue, amenduni, amendune,* and *entrambi,* followed by the definite article when they precede a noun. The first of these words ending in *o* is used for both genders; the second ending in *e* for the feminine, and the third ending in *i* for the masculine. Ex.: *ambo le mani,* both hands; *d'ambe le labbra,* with both lips; *ambi gli occhi,* both eyes; *sono usciti ambedue,* they are both gone out; *passeggiano ambedue insieme,* they are walking both together.

EXERCISE XIV.

1. No one knew mankind better than La Bruyère; and no one has written more naturally than La Fontaine.

2. He whom no one pleases, is more unhappy than he who pleases no one.

3. Some persons are very valiant in words, but in actions one perceives the contrary.

4. Old age is a tyrant which forbids, under pain of death, all the pleasures of youth.

5. In this world one is rich, another is poor; one is happy, another is unhappy; there is no one but the true philosopher who despises everything.

6. Love and smoke cannot be hidden: when one loves, every thing speaks of love, and the secret is discovered, whatever efforts may be made to hide it.

7. However ingenious the Greeks and Romans were, still they did not discover the art of printing books,

g prints.

VOCABULARY.

1. Knew better, *ha meglio conosciuto;* mankind, *gli uomini;* has written, *ha scritto;* more naturally, *più naturalmente.*

2. Pleases, *piace*; is, *è*; unhappy *infelice.*

3. Person, *persona*; are, *sono*; valiant, *valoroso*; in, *in*; word, *parola*; but, *ma*; in actions, *ai fatti*; one perceives, *uno s'accorge*; contrary, *contrario.*

4. Old age, *vecchiaja*; tyrant, *tiranno*; forbids, *vieta*; under pain of death, *sotto pena della vita*; all, *tutto*; pleasure, *piacere*; youth, *gioventù*, f.

5. World, *mondo*; rich, *ricco*; poor, *povero*; happy, *felice*; there is no one but, *non v'è che*; philosopher, *filosofo*; despises, *disprezzi*; everything, *tutto.*

6. Smoke, *fumo*; cannot be hidden, *non si possono nascondere*; when, *quando*; one loves, *si ama*; speaks, *parla*; secret, *secreto*; is discovered, *si scuopre*; may be made, *si facciano;* to hide, *occultare.*

7. Ingenious, *ingegnoso*; were, *fossero*; Greek, *Greco*; Roman, *Romano*; still they did not discover, *non hanno però trovato*: art,

8. The wife, the mother, and the daughter of Darius, afflicted and cast down as they were, could not help admiring the generosity of Alexander.

arte; to print, *stampare*; book, *libro*; to engrave, *incidere*; print, *rame*.

8. Wife, *moglie*; mother, *madre*; daughter, *figlia*; Darius, *Dario*; afflicted, *afflitto*; cast down, *abbatuto*; were, *fossero*; could not help, *non poterono fare a meno*; to admire, *ammirare*; generosity, *generosità*.

9. Whatever reasons one may have for being absent from one's country, there is not one strong enough to cause it to be forgotten.

9. Reason, *ragione*, f.; one may have, *si possano avere*; to be absent, *d'essere assente*; country, *patria*; there is not one, *non ve n'è alcuna*; strong enough, *abbastanza forte*; to cause to be, *per fare*; to forget, *dimenticare*.

10. Every one should, for the sake of his own happiness, listen only to the voice of reason and truth.

10. Should, *dovrebbe*; for the sake, *per riguardo*; of his [turn, *to his*], *alla sua*; happiness, *felicità*; to listen, *ascoltare*; only, *solamente*; to the voice [turn, *the voice*] *la voce*; truth, *verità*.

11. After the defeat of Perseus, King of Macedonia, Paul Emilius brought into the public treasury such a quantity of money, that for the space of one hundred and twenty-five years the people had not to pay any tribute.

11. After, *dopo*; defeat, *sconfitta*; Perseus, *Perseo*; king, *re*; Paul Emilius, *Paolo Emilio*; brought into the public treasury [turn, *placed in the public treasury*], *ripose nel pubblico erario*; such, *tanto*; quantity, *quantità*; money, *danaro*; space, *spazio*; one hundred, *cento*; people, *popolo*; had not to pay, *non dovette pagare*; tribute, *tributo*.

LESSON XV.

ON THE AUXILIARY VERBS *AVERE*, TO HAVE, AND *ESSERE*, TO BE.*

In the compound tenses of the verb *essere*, to be, the same verb is used as its own auxiliary, and not the verb *avere*, to have, as in English. So that, instead of saying I HAVE BEEN, the Italians say I AM BEEN, *io sono stato*. The past participle *stato* agrees with its nominative in gender and number; as, *io sono stato*, m., *io sono stata*, f., I have been; *noi siamo stati*, plur. m.; *noi siamo state*, plur. f.; we have been, &c.

INDICATIVE MOOD.	INDICATIVE MOOD.
PRESENT.	PRESENT.
Io ho,† I have.	*Io sono*, I am.
Tu hai, thou hast.	*Tu sei*, thou art.
Egli ha, he has.	*Egli è*, he is.
Ella ha, she has.	*Ella è*, she is.
Noi abbiamo, we have.	*Noi siamo*, we are.
Voi avete, you have.	*Voi siete*, you are.
Eglino hanno, m., they have.	*Eglino sono*, m., they are.
Elleno hanno, f., they have.	*Elleno sono*, f., they are.
IMPERFECT.	IMPERFECT.
Io avevo or *avea*,‡ I had.	*Io ero* or *era*, I was.
Tu avevi, thou hadst.	*Tu eri*, thou wast.
Egli aveva or *avea*, he had.	*Egli era*, he was.
Noi avevamo, we had.	*Noi eravamo*, we were.
Voi avevate, you had.	*Voi eravate*, you were.
Eglino avevano or *aveano*, they had.	*Eglino erano*, they were.
PAST DEFINITE *or* PERFECT.	PAST DEFINITE *or* PERFECT.
Io ebbi, I had.	*Io fui*, I was.
Tu avesti, thou hadst.	*Tu fosti*, thou wast.
Egli ebbe, he had.	*Egli fu*, he was.

* The poetical forms are marked by a *p.*, the ancient forms by *anc.*

† The letter *h*, as has been seen in the first lesson, on the pronunciation, is not aspirate, it has been continued with these four persons of the verb *avere*, *ho*, *hai*, *ha*, *hanno*, only to distinguish them from other words which have a different signification.

‡ Observe, that the Romans and Tuscans say *avevo* and *ero*, in lieu of *aveva*, *era*; and use the termination in *o* for all the verbs in the first person of the imperfect. Had this mode been adopted in familiar conversation and in writing in all parts of Italy, the inconvenience of confounding the first person with the third of the singular would have been avoided.

Noi avemmo, we had.
Voi aveste, you had.
Eglino ebbero, anc. *ebbono*, they had.

PAST INDEFINITE.
Io ho avuto, I have had, &c.

PLUPERFECT.
Io aveva avuto, I had had, &c.

PAST PERFECT.
Io ebbi avuto, I had had, &c.

FUTURE.
Io avrò, I shall have.
Tu avrai, thou wilt have.
Egli avrà, he will have.
Noi avremo, we shall have.
Voi avrete, you will have.
Eglino avranno, they will have.

FUTURE PAST.
Io avrò avuto, I shall have had, &c.

UNCERTAIN *or* CONDITIONAL TENSE.
Io avrei, I should have.
Tu avresti, thou wouldst have.
Egli avrebbe, he would have.

Noi avremmo, we should have.
Voi avreste, you would have.
Eglino avrebbero, they would have.

CONDITIONAL PAST.
Io avrei avuto, I should have had, &c.

IMPERATIVE MOOD.
Non avere, do not have.*
Abbi, have thou.
Abbia, let him have.
Abbiamo, let us have.
Abbiate, have ye.
Abbiano, let them have.

Noi fummo, we were.
Voi foste, you were.
Eglino furono, they were.

PAST INDEFINITE.
Io sono stato or *stata*, I have been, &c.

PLUPERFECT.
Io era stato or *stata*, I had been, &c.

PAST PERFECT.
Io fui stato or *stata*, I had been, &c.

FUTURE.
Io sarò, I shall be.
Tu sarai, thou wilt be.
Egli sarà or *sia*, he will be.
Noi saremo, we shall be.
Voi sarete, you will be.
Eglino saranno, p. *fieno*, they will be.

FUTURE PAST.
Io sarò stato or *stata*, I shall have been, &c.

UNCERTAIN *or* CONDITIONAL TENSE.
Io sarei, p. *fora*, I should be.
Tu saresti, thou wouldst be.
Egli sarebbe, p. *saria*, or *fora*, he would be.
Noi saremmo, we should be.
Voi sareste, you would be.
Eglino sarebbero, p. *sariano*, anc. *sarebbono*, they would be.

CONDITIONAL PAST.
Io sarei stato or *stata*, I should have been, &c.

IMPERATIVE MOOD.
Non essere, do not be.
Sii or *sia*, be thou.
Sia, let him be.
Siamo, let us be.
Siate, be ye.
Siano, let them be.

* The Italians do not use the second person singular of the imperative negatively, they say *non avere*, not to have; *non essere*, not to be; *non amare*, not to love; for, do not thou have, &c., instead of *tu non devi avere*, thou must not have; *tu non devi essere*, thou must not be; *tu non devi amare*, thou must not love.

SUBJUNCTIVE MOOD.

PRESENT.

Che io abbia, that I may have.
Che tu abbi or *abbia*, that thou mayst have.
Ch' egli abbia, that he may have.
Che noi abbiamo, that we may have.
Che voi abbiate, that you may have.
Ch' eglino abbiano, that they may have.

PAST.

Che io abbia avuto, that I may have had, &c.

IMPERFECT.

Che io avessi, that I might have.
Che tu avessi, that thou mightst have.
Ch' ella avesse, that she might have.
Che noi avessimo, that we might have.
Che voi avoste, that you might have.
Ch' elleno avessero, that they might have.

PAST.

Che io avessi avuto, that I might have had, &c.

INFINITIVE MOOD.

PRESENT.

Avere, to have.

GERUND.

Avendo, having,
or
In avere, *Nell' avere*, *Con avere*, *Coll' avere* } in having.

PARTICIPLE PAST.

Avuto, m., had; *avuta*, f.
PLUR. *Avuti*, m.; *avute*, f.

COMPOUND OF THE PRESENT.

Avere avuto, to have had.

COMPOUND OF THE GERUND.

Avendo avuto, having had.

SUBJUNCTIVE MOOD.

PRESENT.

Che io sia, that I may be.
Che tu sii or *sia*, that thou mayst be.
Ch' egli sia, that he may be,
Che noi siamo, that we may be.
Che voi siate, that you may be.
Ch' eglino siano, p. *sieno*, that they may be.

PAST.

Ch' io sia stato, or *stata*, that I may have been, &c.

IMPERFECT.

Che io fossi, that I might be,
Che tu fossi, that thou mightst be.
Ch' egli fosse, that he might be.
Che noi fossimo, that we might be.
Che voi foste, that you might be.
Ch' eglino fossero, anc. *fossono*, that they might be.

PAST.

Ch' io fossi stato or *stata*, that I might have been, &c.

INFINITIVE MOOD.

PRESENT.

Essere, to be.

GERUND.

Essendo, being,
or
In essere, *Nell' essere*, *Con essere*, *Coll' essere* } in being.

PARTICIPLE PAST.

Stato, m., been; *stata*, f.
PLUR. *Stati*, m.; *state*, f.

COMPOUND OF THE PRESENT.

Essere stato or *stata*, to have been.

COMPOUND OF THE GERUND.

Essendo stato or *stata*, having been.

In order the better to learn these two verbs, they may be conjugated thus: *io ho un libro*, I have a book; *tu hai un libro*, thou hast a book, &c.; *io sono felice* I am happy, &c.; *noi siamo felici*, we are happy, &c.

Observations.

There are only two auxiliary verbs in Italian, *avere* and *essere*, and they are used in the formation of the compound tenses of all the other verbs.

Observe, the Italian verbs have two past tenses in the indicative mood: the imperfect and the preterite. The imperfect is used to represent a past action during its performance: as, *ella cantava*, she was singing. The preterite is used to express an action as past and finished: as, *egli mi fece un favore*, he did me a favour, &c.

The personal pronouns *io*, I, *tu*, thou, *egli*, he, *noi*, we, *voi*, you, *eglino*, they, which in English are inseparable from the verbs, are often omitted in Italian for more conciseness and harmony, when the clearness and energy of the discourse do not render them necessary. We may say: *ho, hai, ha*, &c.; *sono sei, è*, &c., instead of *io ho, tu hai, egli ha; io sono, tu sei, egli è;* which may be done also in all other verbs, as their terminations generally show their persons and tenses.

But with the singular of the present and imperfect of the subjunctive it is necessary to use the pronouns, in order to avoid confusion, and we say: *che io abbia, che tu abbia, ch' egli abbia; che io avessi, che tu avessi*, and not *che abbia, che abbia, che abbia; che avessi, che avessi*, because they are spelt in the same manner, and that it would be impossible to know which person without the pronoun.

Observe, the use of the pronouns is necessary when two or more persons are mentioned in a phrase. Ex. *io ho un libro e voi ne avete due*, I have a book and you have two; *egli parlava ed ella scriveva*, he was speaking and she was writing, &c.

The Italian Verbs used Negatively.

For the negation we use *non*,* which signifies either *no* or *not*, and it is always placed before the verb.

EXAMPLE.

Infinitive Mood.

PRESENT.	PRESENT.
Non avere, not to have.	*Non essere*, not to be.
GERUND.	GERUND.
Non avendo, not having.	*Non essendo*, not being.

* With the words Signore, Signora, *non* loses the final *n*: as, *no Signore*, no, sir; *no, Signora*, no, madam.

INFINITIVE PAST.
Non avere avuto, not to have had.

GERUND PAST.
Non avendo avuto, not having had.

INFINITIVE PAST.
Non essere stato or *stata*, not to have been.

GERUND PAST.
Non essendo stato or *stata*, not having been.

Indicative Mood.

PRESENT.
Io non ho, I have not.
Tu non hai, thou hast not.
Egli non ha, he has not.
Noi non abbiamo, we have not.
Voi non avete, you have not.
Eglino non hanno, m., they have not.

PRESENT.
Io non sono, I am not.
Tu non sei, thou art not.
Egli non è, he is not.
Noi non siamo, we are not.
Voi non siete, you are not.
Eglino non sono, they are not.

COMPOUND OF THE PRESENT.
Io non ho avuto, I have not had, &c.

COMPOUND OF THE PRESENT.
Io non sono stato or *stata*, I have not been, &c.

The other tenses present no difficulty.

These verbs may also be conjugated with some nouns for practice: as, *io non ho danaro*, I have no money; *io non sono diligente*, I am not diligent; or without the pronouns: *non ho danaro*, *non sono diligente*, and so on.

All the other verbs may be conjugated with the negation in the same manner: as, *io non compro*, I do not buy, &c.

The Italian Verbs conjugated Interrogatively.

In the interrogations the personal pronouns are put after the verb.

EXAMPLE.

Indicative Mood.

PRESENT.
Ho io? have I?
Hai tu? hast thou?
Ha egli? has he?
Abbiamo noi? have we?
Avete voi? have you?
Hanno eglino? have they?

PRESENT.
Sono io? am I?
Sei tu? art thou?
E egli? is he?
Siamo noi? are we?
Siete voi? are you?
Sono eglino? are they?

COMPOUND OF THE PRESENT.
Ho io avuto? have I had? &c.

COMPOUND OF THE PRESENT.
Sono io stato or *stata?* have I been? &c.

The other tenses present no difficulty, &c

These verbs may be conjugated thus, for practice: *ho io parlato bene?* have I spoken well?—*sono io buono?* am I good? and so on.

The pronouns may be suppressed: as, *ho parlato bene?* —*sono buono?* &c. But, the inflection of the voice must then indicate the interrogation.

All the other verbs may be conjugated interrogatively in the same manner.

The Italian Verbs used Interrogatively and Negatively.

When a verb is used interrogatively and negatively in Italian, it is placed between the negation and the pronoun.

EXAMPLES.

Non ho io? have I not?
Non ho io avuto? have I not had?
Non aveva io? had I not?
Non aveva io avuto? had I not had?
Non ebbi io? had I not?
Non ebbi io avuto? had I not had?
Non avrò io? shall I not have?
Non avrò io avuto? shall I not have had?
Non avrei io? should I not have?
Non avrei io avuto? should I not have had?

Non sono io? am I not? [been?
Non sono io stato? have I not
Non era io? was I not?
Non era io stato? had I not been?
Non fui io? was I not?
Non fui io stato? had I not been?
Non sarò io? shall I not be?
Non sarò io stato? shall I not have been?
Non sarei io? should I not be?
Non sarei io stato? should I not have been?

Conjugate these verbs thus, for practice: *non ho io capito?* have I not understood?—*non sono io capace?* am I not capable? and so on; or without the pronouns: *non ho capito?—non sono capace?* &c.; the tone of the voice will then indicate the interrogation.

Observations.

When the preposition *to* precedes an infinitive which depends on the verbs *to have* or *to be*, it is rendered in Italian by *da*; as, *ho da ringraziarvi*, I have to thank you; *è da temersi*, it is to be feared, &c. Remark, that the infinitive, which follows the preposition *da*, preceded by the verb *essere*, often receives the *si*, which represents the passive, the sense being *è da essere temuto.*

An adjective alone or accompanied by a noun which precedes an infinitive dependent on the verb *essere*, must be

followed by *a* or *ad*. Ex.: *Sono belle a riguardare*, they are beautiful to behold; *maravigliosa cosa è ad udire*, it is an astonishing thing to hear; but a substantive alone must be followed by *da*, Ex.: *è cosa da farsi*, it is a thing to be done; that is, *da esser fatta*.

Essere per, or *stare per*, signify, *on the point of*, or *near*; as, *io sono*, or *sto per partire*, I am on the point of, or very near, setting off; and, when the verb *essere* signifies possession, it governs the genitive.—Ex.: *Di chi è questa penna?* whose pen is this? *è di mio fratello*, it is my brother's, that is, *è proprietà di mio fratello*.

It is I, it is thou, it is he, it is we, it is you, it is they, are rendered in Italian by *son io, sei tu, è egli, siamo noi, siete voi, sono eglino*, &c.

It is he who has said it; it is you who have done it, &c. may be rendered by, *è stato egli che l' ha detto, siete voi che l' avete fatto*, or simply by *egli l' ha detto, voi l' avete fatto*.

To render in Italian, *it is of me they are speaking; It is to thee that I have ordered it*, and other similar phrases, they say, *di me si parla*, or *si parla di me; a te l'ho commandato*, or *l'ho commandato a te*, &c.

When the words, *It is my turn, it is thy turn, it is his turn, it is our turn*, &c. are followed by a verb in the infinitive, they are rendered in Italian thus, *sta a me, s'aspetta a me*, or *tocca a me a, il*, or *di parlare*, it is my turn to speak; *sta a te, s'aspetta a te*, or *tocca a te a, il*, or *di giuocare*, it is thy turn to play, &c. These verbs *stare, aspettarsi*, and *toccare*, take in this case the signification of *appartenere*, to belong to.

There is and *there was*, are rendered in Italian in the following manner: *C'è* or *v'è*, there is; plural, *ci sono* or *vi sono*, there are. *C'era* or *v'era*, there was; plural, *c'erano* or *v'erano*, there were.

In the preterite, *ci fu* or *vi fu*, there was; plural, *ci furono* or *vi furono*, there were.

C'è or *v'è stato*, or *stata*, there has been; *ci* or *vi sono stati* or *state*, there have been; and so of the other tenses.

Ce n'è or *ve n'è*, there is some; *ce ne sono* or *ve ne*

sono, there are some; *ce n'era* or *ve n'era*, there was some; *ce n'erano* or *ve n'erano*, there were some, &c.

Observe, that this verb must be put in the plural, when the noun by which it is followed is in the plural: as, *vi sono belle fabbriche in Italia*, there are fine edifices in Italy, and not *v'è*.

Ci or *vi* are suppressed when speaking of a space of time: as, *Sono due mesi che imparate l'Italiano*; you have been learning Italian these two months. When the thing in question is entirely past, one may say, *ciò accadde due mesi fa*, that happened two months ago.

EXERCISE XV.

1. The spirit of politeness consists in acting so, by our words and manners, that others may be contented with us and with themselves.

2. We should often be ashamed of our finest actions, if the world saw the motives which produce them.

3. There have been philosophers who have maintained that all the passions are bad; but, to wish to destroy the passions, would be to undertake to annihilate ourselves: it is only necessary to regulate them.

4. To desire that a fool should not be presumptuous, is to desire that a fool should not be a fool.

VOCABULARY.

1. Spirit, *spirito*; politeness, *urbanità*; consists, *consiste*; in acting so that, *a farsi che*; by, *colla*; word, *parola*; manner, *maniera*; other, *altro*; contented with, *contento di*; themselves, *se stessi*.

2. To be ashamed, *aver vergogna*; fine, *bello*; action, *azione*; if, *se*; world, *mondo*; saw, *vedesse*; all, *tutto*; motive, *motivo*; produce, *producono*.

3. Philosopher, *filosofo*; maintained, *sostenuto*; passion, *passione*; bad, *cattivo*; but to wish to destroy, *ma voler distruggere*; to undertake, *intraprendere*; to annihilate, *annichilare*; it is only necessary, *bisogna soltanto*; to regulate, *governare*.

4. To desire, *voler*; fool, *sciocco*; presumptuous, *presuntuoso*.

5. Some one expressing his surprise that a man should have given his daughter in marriage to his enemy, "It is to revenge myself," said he.

6. Dolabella said to Cicero, "Do you know that I am only thirty years old?' "I onght to know it, said Cicero, for you have told me so these ten years and more; (turn) *there are more than ten years that you have been telling me so.*"

7. Demetrius of Phaleria having been informed that the Athenians had destroyed his statues: "They have not, said he, destroyed the virtue which has raised them to me."

8. Queen Elizabeth having gone to visit the Chancellor Bacon in a country-house, which he had had built before his preferment; "How comes it, said she (to him), that you have made your house so small?"—"It is not I, madam, replied the Chancellor, who have made my house too small; it is your Majesty who has made me too great for my house."

9. Julius Cæsar having fallen from his horse in

5. Some one expressing his surprise, *maravigliandosi alcuno*; to give, *dare*; daughter, *figlia*; in marriage, *in matrimonio*; enemy, *nemico*; It is to, *ciò è per*; to revenge, *vendicare*; said he, *diss' egli.*

6. Dolabella said, *Dolabella diceva*; Cicero, *Cicerone*; do you know, *sapete*; only, *solamente*; year, *anno*; ought, *devo*; to know, *sapere*; he replied, *rispose*; for, *poichè*; there are more than, *sono più di*; have been telling me so, *me l'andate dicendo.*

7. Demetrius of Phaleria, *Demetrio Falereo*; informed, *informato*; Athenian, *Ateniese*; destroyed, *abbattuto*; statue, *statua*; virtue, *virtù*; raised, *innalzato.*

8. Queen Elizabeth, *Regina Elisabetta*: gone, *andato*; to see, *a vedere*; chancellor, *cancelliere*; in, *in*; house, *casa*; country, *campagna*; had had, *aveva fatto*; to build, *fabbricare*; before, *avanti*; preferment, *fortuna*; How comes it? *onde proviene?* said she to him, *gli disse*; so small, *così piccolo*; replied, *rispose*; too great, *troppo grande.*

9. Julius Cæsar, *Giulio Cesare*; fallen, *caduto*;

entering Africa, where he had gone to conquer it, (*that territory*). "It is a good sign, said he, that Africa is under me: it is not a fall; it is taking possession, (of it)."

horse, *cavallo*; in entering, *nell' entrare*; Africa, *Affrica*; where, *dove*; had gone, *era andato*; to conquer, *conquistare*; good sign, *buon segno*; under *sotto di*; fall, *caduta*; taking possession, *un prenderne possesso.*

10. Some one having observed to M. de Montal, that the enemies he was going in pursuit of, appeared to be superior in number: "Let us be courageous, said he, we will count them when we have defeated them."

10. Some one, *alcuno*; to observe, *osservare*; enemy, *nemico*; he was going in pursuit of, *che andava a cercare*; appeared to be, *pareva che fossero*; superior, *superiore*; in number, *in numero*; courageous, *coraggioso*; we will count, *conteremo*; when, *quando*; defeat, *sconfitto.*

11. An individual having presented the anagram of Henry the Great to that prince, in the hope of receiving from him some reward, the King asked him what his profession was? "Sire, said he, my profession is to make anagrams; but I am very poor."—"It is nōt surprising that you are (*should be*) so, replied the King, for you follow a poor business.

11. An individual, *un uomo*; presented, *presentato*; anagram, *anagramma*; Henry, *Enrico*; great, *grande*; prince, *principe*; in the hope, *colla speranza*; to receive, *ricevere*; from him, *ne*; reward, *ricompensa*; king, *re*; asked, *domandò*; what was, *qual fosse*; profession, *professione*; sire, *sire*; said, *disse*; to make, *fare*; but, *ma*; poor, *povero*; surprising, *straordinario*; that you should be so, *che lo siate*; replied, *ripigliò*; for, *poichè*; you follow, *fate*; business, *mestiere.*

LESSON XVI.

ON THE REGULAR VERBS AND PARTICIPLES.

The infinitive of all the Italian verbs have one of these three terminations: ARE, ERE, IRE, and they are therefore divided into three conjugations.

The three following verbs will serve as a model to conjugate all the regular verbs.

1st Conjugation in *are*.	2d Conjugation in *ere*.	3d Conjugation in *ire*.
To buy.	*To sell.*	*To serve.*
Comprare.	Vendere.	Servire.
	Indicative Mood.	
	PRESENT.	
I buy.	*I sell.*	*I serve, &c.*
Cómpr o.	Vend o.	Serv o.
Cómpr i.	Vend i.	Serv i.
Cómpr a.	Vend e.	Serv e.
Compr iámo.	Vend iamo.	Serv iamo.
Compr áte.	Vend ete.	Serv ite.
Cómpr ano.	Vend ono.	Serv ono.
	IMPERFECT.	
I did buy, or *was buying.*	*I did sell*, or *was selling.*	*I did serve*, or *was serving.*
Compr áva.	Vend eva.	Serv iva.
Compr ávi.	Vend evi.	Serv ivi.
Compr áva.	Vend eva.	Serv iva.
Compr avámo.	Vend evamo.	Serv ivamo.
Compr aváte.	Vend evate.	Serv ivate.
Compr ávano.	Vend evano.	Serv ivano.
	PRETERITE.	
I bought.	I *sold.**	*I served.*
Compr ái.	Vend ei.	Serv ii.
Compr ásti.	Vend esti.	Serv isti.
Compr ò.	Vend è.	Serv ì.†
Compr àmmo.	Vend emmo.	Serv immo.
Compr áste.	Vend este.	Serv iste.
Compr àrono.	Vend erono.	Serv irono.

* Most verbs of the second conjugation have two terminations in the preterite, viz. in *ei* and *etti*; as *vendei* or *vendetti*, *vendè* or *vendette*, *venderono* or *vendettero*.

† If the third persons singular of the preterite tense were not accented they would change their signification and might be misunderstood for

PERFECT.

I have bought.	*I have sold.*	*I have served.*
Ho compráto, &c.	Ho venduto, &c.	Ho servito, &c.

PLUPERFECT.

I had bought.	*I had sold.*	*I had served.*
Aveva compráto, &c.	Aveva venduto, &c.	Aveva servito, &c.

PAST PERFECT.

I had bought.	*I had sold.*	*I had served.*
Io ebbi compráto, &c.	Io ebbi venduto, &c.	Aveva servito, &c.

FUTURE.

I shall buy.	*I shall sell.*	*I shall serve.*
Compr erò.*	Vend erò.	Serv irò.
Compr erái.	Vend erai.	Serv irai.
Compr erà.	Vend erà.	Serv irà.
Compr erémo.	Vend eremo.	Serv iremo.
Compr eréte.	Vend erete.	Serv irete.
Compr eránno.	Vend eranno.	Serv iranno.

FUTURE PAST.

I shall have bought.	*I shall have sold.*	*I shall have served.*
Avrò compáto, &c.	Avrò venduto, &c.	Avrò servito, &c.

CONDITIONAL.

I should buy.	*I should sell.*	*I should serve.*
Compr eréi.	Vend erei.	Serv irei.
Compr erésti.	Vend eresti.	Serv iresti.
Compr erébbe.	Vend erebbe.	Serv irebbe
Compr erémmo.	Vend eremmo.	Serv iremmo.
Compr eréste.	Vend ereste.	Serv ireste.
Compr erébbero.	Vend erebbero.	Serv irebbero.

CONDITIONAL PAST.

I should have bought.	*I should have sold.*	*I should have served.*
Avrei compráto, &c.	Avrei venduto, &c.	Avrei servito, &c.

Imperative.

Non comprare.	*Non vendere.*	*Non servire.*
Do not thou buy.	Do not thou sell.	Do not thou serve.
Buy thou.	*Sell thou.*	*Serve thou.*
Cómpr a.	Vend i.	Serv i.
Cómpr i.	Vend a.	Serv a.
Compr iámo.	Vend iamo.	Serv iamo.
Compr áte.	Vend ete.	Serv ite.
Cómpr ino.	Vend ano.	Serv ano.

---

the present tense of the Indicative, as *compro*, I buy; *vende*, he sells, and *servi*, thou servest. It is therefore essential not to omit the grave accent in the preterite.

* In the regular verbs of the first conjugation, the *a* of *are* is changed into *e* to form the future and the conditional, as *amerò*, *amerei*, instead of *amarò*, *amarei*, which would be less harmonious.

Subjunctive Mood.

PRESENT.

That I may buy.	*That I may sell.*	*That I may serve.*
Che io cómpr i.	Che io vend a.	Che io serv a.
Che tu cómpr i.	Che tu vend a.	Che tu serv a.
Ch' egli cómpr i.	Ch' egli vend a.	Ch' egli serv a.
Che compr iámo.	Che vend iamo.	Che serv iamo.
Che compr iáte.	Che vend iate.	Che serv iate.
Che cómpr ino.	Che vend ano.	Che serv ano.

PAST.

That I may have bought.	*That I may have sold.*	*That I may have served*
Che io abbia comprato, &c.	Che io abbia venduto, &c.	Che io abbia servito, &c.

IMPERFECT.

That I might buy.	*That I might sell.*	*That I might serve.*
Che io compr ássi.	Che io vend essi.	Che io serv issi.
Che tu compr ássi.	Che tu vend essi.	Che tu serv issi.
Ch' egli compr ásse.	Ch' egli vend esse.	Ch' egli serv isse.
Che compr ássimo.	Che vend essimo.	Che serv issimo.
Che compr áste.	Che vend este.	Che serv iste.
Che compr ássero.	Che vend essero.	Che serv issero.

PAST.

That I might have bought,	*That I might have sold.*	*That I might have served.*
Che io avessi comprato, &c.	Che io avessi venduto, &c.	Che io avessi servito, &c

Infinitive Mood.

PRESENT.

To buy.	To sell.	To serve.
Comprâre.	*Vendere.*	*Servire.*

GERUND.

Buying.	*Selling.*	*Serving.*
Compr ándo.	Vend endo.	Serv endo.

PARTICIPLE PAST.

Bought.	*Sold.*	*Served.*
Compr áto, *i.**	Vend uto, *i.*	Serv ito, *i.*
Compr áta, *e.*	Vend uta, *e.*	Serv ita, *e.*

* Observe, that poets very often employ, as participles of the first conjugation, the following words, which are more properly adjectives, *adorno* for *adornato*, ornamented; *compro* for *comprato*, bought; *desto* for *destato*, awakened; *domo* for *domato*, tamed; *guasto* for *guastato*, spoiled; *privo* for *privato*, deprived; *scemo* for *scemato*, diminished; and many others, which will be learned by reading the Italian authors.

COMPOUND OF THE PRESENT.

To have bought.	*To have sold.*	*To have served.*
Avere comprato.	Avere venduto.	Avere servito.

COMPOUND OF THE GERUND.

Having bought.	*Having sold.*	*Having served.*
Avendo comprato.	Avendo venduto.	Avendo servito.

Conjugate for practice the following verbs: *parlare*, to speak; *credere*, to believe; *sentire*, to hear.

CONJUGATION OF PASSIVE VERBS.

The passive verbs are formed with the auxiliary *essere*, and the past participles of active verbs.

EXAMPLE.

PRESENT.

Sono stimato,	I am esteemed.
Sei stimato,	thou art esteemed.
È stimato,	he is esteemed.
Siamo stimati,	we are esteemed.
Siete stimati,	you are esteemed.
Sono stimati,	they are esteemed.

IMPERFECT.

Era stimato,	I was esteemed,
Eri stimato,	thou wast esteemed.
Era stimato,	he was esteemed.
Eravamo stimati,	we were esteemed.
Eravate stimati,	you were esteemed.
Erano stimati,	they were esteemed.

And so on with the other tenses.

Observe, the participles of passive verbs agree in gender and number with the subject.

EXAMPLE.

I am esteemed { *sono stimato,* for the masculine / *sono stimata,* for the feminine } singular.

We are esteemed { *siamo stimati,* for the masculine / *siamo stimate,* for the fem., &c. } plural.

The passive verbs govern the ablative case. Ex. *egli è lodato da tutti,* he is praised by everybody.

The verb *venire*, in its simple tenses, may be used as auxiliary, instead of *essere*, with a passive verb: as, *vengo lodato, vieni lodato;* instead of *sono lodato, sei lodato,* I am praised, thou art praised, &c. But in the compound tenses, we invariably use *essere*, and not *venire*. Ex. *sono stato lodato,* I have been praised; *sei stato lodato,* thou hast been praised.

Observations on the Verbs of the Third Conjugation.

The first and most regular form of the third conjugation is that of *servire*, to serve (page 119); but the verbs thus inflected are very few.

The second is that of *abolire*, to abolish, on which more than 400 verbs are inflected. They are called verbs in ISCO, on account of their peculiar inflection in the three tenses of the present. (See *abolire*, page 151.)

A list of the regular verbs conjugated like *servire* will be found at page 151; so that one can easily ascertain whether a verb of the third conjugation is to be conjugated like *servire* or *abolire*.

REFLECTED VERBS.

The reflected verbs are accompanied in all their tenses by the conjunctive pronouns *mi, ti, si,* in the singular, and *ci, vi, si,* in the plural.* (p. 78.)

EXAMPLE.

Infinitive.

Maravigliarsi,	to wonder.
Maravigliandosi,	wondering.
Essersi maravigliato,	to have wondered.
Essendosi maravigliato, or *Maravigliatosi,*	having wondered.

* The pronouns *io, tu, egli, noi,* &c., may be either expressed or understood: as, *io mi maraviglio, tu ti maravigli,* or *mi maraviglio, ti maravigli,* I wonder, thou wonderest, &c.

Indicative Mood.

PRESENT.

Mi maraviglio,	I wonder.
Ti maravigli,	thou wonderest.
Si maraviglia,	he wonders.
*Ci maravigliamo,**	we wonder.
Vi maravigliate,	you wonder.
Si maravigliano,	they wonder.

IMPERFECT.

Mi maravigliava,	I did or was wondering, &c.

PRETERITE.

Mi maravigliai,	I wondered, &c.

PAST INDEFINITE.

Mi sono maravigliato,	I have wondered.
Ti sei maravigliato,	thou hast wondered.
Si è maravigliato,	he has wondered.
Ci siamo maravigliati,	we have wondered.
Vi siete maravigliati,	you have wondered.
Si sono maravigliati,	they have wondered.

PLUPERFECT.

Mi era maravigliato,	I had wondered, &c.

PAST PERFECT.

Mi fui maravigliato,	I had wondered, &c.

FUTURE.

Mi maraviglierò,	I shall wonder, &c.

CONDITIONAL.

Mi maraviglierei,	I should wonder, &c.

Imperative.

Non ti maravigliare,	do not thou wonder.
Maravigliati,	wonder thou.
Si maravigli,	let him wonder.
Maravigliamoci,	let us wonder.
Maravigliatevi,	wonder you.
Si maraviglino,	let them wonder.

Subjunctive Mood.

PRESENT.

Che io mi maravigli,	that I may wonder, &c.

IMPERFECT.

Che io mi maravigliassi,	that I might wonder, &c.

Conjugate for practice the following verbs: *ricordarsi*, to remember; *lusingarsi*, to flatter one's self; *vestirsi*, to dress one's self, &c.

* When the root of a verb contains the syllable *gi*, *ci*, or *gli*, (as *mangiare*, to eat; *allacciarsi*, to lace one's self; *sbadigliare*, to gape or yawn;) another *i* is never added to the conjugation: it would be a fault to say with two *i*'s, *mangiiamo*. *lacci*, *sbadiglino*.

Observe, all the reflected verbs in Italian form their compound tenses with the auxiliary *essere*, to be.

Model of Verbs conjugated with the Particle VIA, *away*

Infinitive.

Mandar via,	to send away.
Mandando via,	sending away.
Mandato via,	sent away.

Indicative Mood.

PRESENT.

Mando via,	I send away.
Mandi via,	thou sendest away.
Manda via,	he sends away.
Mandiamo via,	we send away.
Mandate via,	you send away.
Mandano via,	they send away.

IMPERFECT.

Mandava via,	I did or was sending away, &c.

PRETERITE.

Mandai via,	I sent away, &c.

FUTURE.

Manderò via.	I shall send away, &c.

CONDITIONAL.

Manderei via,	I should or would send away, &c.

Imperative.

Manda via,	send thou away.
Mandi via,	let him send away, &c.

The other tenses present no difficulty.

Levar via, to take away; *portar via,* to carry away, &c., are conjugated in the same manner.

To run away, to go away, are expressed by *fuggir via, andar via.* But the Italians sometimes use these two verbs with reflected pronouns, to which they add the particle *ne,* which then means *from it,* always relating to some place mentioned or understood; they say: *fuggirsene,* to run (away) from it, or from this or that place; *andarsene,* to go (away) from it, or from this or that place. The particle *via,* is then understood.

INFINITIVE.

Fuggirsene,	to run away.
Fuggendosene,	running away.
Essersene fuggito,	to have run away.
Essendosene fuggito,	having run away.

INDICATIVE PRESENT.

Io me ne fuggo,	I run away.
Tu te ne fuggi,	thou runnest.
Ella se ne fugge,	she runs.
Noi ce ne fuggiamo.	we run, &c.
Voi ve ne fuggite.	
Elleno se ne fuggono.	

IMPERATIVE.

Non te ne fuggire,	do not thou run away.
Fuggitene,	run thou away.
Fuggasene,	let him
Fuggiamocene,	let us
Fuggitevene,	run you
Fuggansene,	let them

COMPOUND TENSES.

PRESENT.

Io me ne sono fuggito, a.	I have run away, &c.

IMPERFECT.

Io me ne era fuggito, a.	I had run away, &c.

And so on with all the other tenses.

INFINITIVE.

Rendervisi,	to repair thither.
Rendendovisi,	repairing thither.
Esservisi renduto,	to have repaired thither.
Essendovisi renduto,	having repaired thither.

PAST PARTICIPLE.

Rendutovisi, m. s. *rendutavisi,* f. s.
Rendutivisi, m. p. *rendutevisi,* f. p. } for *essendovisi renduto.*

INDICATIVE.

Io mi vi rendo,	I repair thither.
Tu vi ti rendi,	thou repairest,
Essa vi si rende,	she repairs.
Noi vi ci rendiamo,	we repair thither, &c.
*Voi vi ci rendete.**	
Esse vi si rendono.	

---

* Harmony will not admit of repeating the adverb *vi, there,* therefore the adverb *ci, here,* is used and placed after the pronoun *vi,* you.

EXAMPLE.

IMPERATIVE.

Non vi ti rendere,	do not thou repair thither.
Rendiviti,	repair thou thither.
Rendavisi,	let him repair thither.
Rendiamovici,	let us repair thither.
Rendetevici,	repair you thither.
Rendanvisi,	let them repair thither.

COMPOUND TENSES.—PRESENT.

Io mi vi sono renduto, a,	I have repaired thither, &c.

IMPERFECT.

Io mi vi era renduto, a,	I had, &c.

INFINITIVE.

*Godersela,**	to enjoy one's self.
Godendosela,	enjoying one's self.
Essersela goduta,	to have enjoyed one's self.
Essendosela goduta,	having enjoyed one's self.

INDICATIVE PRESENT.

Io me la godo,	I enjoy myself.
Tu te la godi,	thou enjoyest thyself.
Esso se la gode,	he enjoys himself.
Noi ce la godiamo,	we enjoy ourselves.
Voi ve la godete.	you enjoy yourselves.
Essi se la godono,	they enjoy themselves.

IMPERATIVE.

Non te la godere,	do not thou enjoy thyself.
Goditela,	enjoy thou thyself.
Godasela,	let him enjoy himself.
Godiamocela,	let us enjoy ourselves.
Godetevela,	enjoy yourself.
Godansela,	let them enjoy themselves.

COMPOUND TENSES.

Io me la sono goduta,	I have enjoyed myself.
Noi ce la siamo goduta,	we have, &c.

IMPERFECT.

Io me l'era goduta,	I had enjoyed myself.
Noi ce l'eravamo goduta,	we had, &c.

Or with the verb AVERE.

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* This verb, which is idiomatical, means to enjoy one's self to excess, the pronoun *la*, which is often found joined to verbs, is the relative of some noun understood; here the noun may be *la vita*, life, the literal sense being *godersela*, to rejoice one's self—*it*, that is, *to enjoy life*, the past participle agreeing with the pronoun *la* in all the compound tenses and persons.

Io me l'ho goduta,	I have enjoyed myself
Noi ce l'abbiamo goduta,	we have, &c.
Io me l'aveva goduta,	I had, &c.
Noi ce l'avevamo goduta,	we had, &c.

IMPERSONAL VERBS.

The impersonal verbs are so called because they have only the third person singular of each tense.

The Italian language has several impersonal verbs, amongst which the following are the most in use:

Albeggia, the day is appearing.	*Tempesta,* it is stormy.
Balena } it lightens.	*Saetta,* literally, thunderbolts are falling.
Lampeggia }	*Accade* } it happens.
Tuona, it thunders.	*Avviene* }
Piove, it rains.	*Basta,* it is sufficient.
Pioviggina, it drizzles.	*Bisogna,* it is necessary.
Grandina, it hails,	*Pare,* it appears.
Nevica, it snows.	*Sembra,* it seems.
Gela, it freezes.	
Digela, it thaws.	

Observe, the pronoun *it* is not expressed before Italian impersonal verbs, as they require no pronouns.

The impersonal verbs have only the third person singular; but they take the third person plural when they are followed by a noun in the plural. In this case they lose their characteristic of impersonal, since the noun that follows them becomes their subject. Ex. *gelano i fiumi*, the rivers are freezing; *accadono strane cose*, strange things happen, &c.

Several of these verbs, such as *accade*, *basta*, *pare*, *sembra*, &c., are conjugated with conjunctive pronouns:

EXAMPLE.

Indicative Mood.

PRESENT.

Mi sembra,	it seems to me.
Ti sembra,	it seems to thee,
Gli sembra,	it seems to him.
Le sembra,	it seems to her.
Ci sembra,	it seems to us.
Vi sembra,	it seems to you.
Sembra loro	it seems to them.

IMPERFECT.

Mi sembrava,	it seemed to me, &c.

PRETERITE.—*Mi sembrò*, it seemed to me, &c.
PAST INDEFINITE.—*Mi è sembrato*, it has seemed to me, &c.
The other tenses present no difficulty.

I am sorry, is rendered in Italian by *mi rincresce*, or *mi dispiace;* literally, to me it displeases.

All these verbs take in Italian the verb *essere*, to be, for their auxiliary. Ex. *è piovuto, è nevicato, è bisognato*, it has rained, it has snowed, it has been necessary.

Remarks on the Verbs and Participles.

Verbs ending in *care, gare*, as *mancare*, to fail; *pagare*, to pay, take an *h* after the *c* and the *g*, when the *c* and *g* immediately precede the vowels *e* or *i:* as *manchi, paghi, mancherò, pagherò*, &c.

In the second person singular of the imperative mood, when there is a negative, the Italians use the infinitive: as, *non comprar quella casa*, do not thou buy, or buy not that house; *non vender la tua mercanzia*, sell not, or do not sell thy merchandize. Because the words, *ti prego o ti ordino*, are understood in Italian, as if it were, *ti prego di non comprar quella casa, ti ordino di non vender la tua mercanzia.*

The defective verb *must*, taken in the sense of, *It is necessary or requisite*, is rendered by *volere*, when it is followed by a noun, placing *vi* or *ci* before the verb.—Ex.: *Ci vuole del tempo per imparare una lingua*, It requires time, or time is necessary to learn a language.

When *must* is followed by a verb in the infinitive, or in the subjunctive mood in Italian it is rendered by *bisognare, convenire, far d'uopo*, or *di mestiere*, all of which mean *to be necessary*, or *needful.* Ex.: *Bisogna aver pazienza*, one must have patience, or patience is necessary; *Conviene ch' io vi dica la verità*, I must tell you the truth; *fa d'uopo il porvi remedio*, it must be remedied, or it is needful to remedy it; *fa di mestiere ch' io ci vada*, I must go there, or it is necessary I should go there.

When *must* signifies *to have need of*, it is rendered by *aver bisogno di*; as, *ho bisogno d'un vestito*, I must have, or I have need of a coat.

To want, or *to be deficient*, are expressed by *occorrere*

or *esser mestiere*, which are frequently accompanied by a conjunctive pronoun in the dative case. Ex.: *ti occorre danaro*, thou wantest money, or money is wanting to thee; *vi occorre niente?* do you want any thing, or is any thing needful to you? *ci è mestiere di biancheria*, we want linen, or there is a deficiency of linen to us.

The verbs *credere*, to believe; *parere*, to appear; or *sembrare*, to seem; and others similar, when they announce a simple opinion of the person who speaks, and not a positive adhesion to what is said, govern the subjunctive in Italian: as, *credo che v'ingannate*, I believe you make a mistake; *pareva* or *sembrava che le vostre ragioni fossero buone*, it appeared that your reasons were good; *pareva che le querce scendessero dalla cima de' monti*, it seemed that the oaks descended from the tops of the mountains.

The verb *to go*, meaning to repair to a person's house, or to accompany thither the person with whom one is speaking, is rendered in Italian by the verb *venire*.—Ex.: *vengo da voi*, I am going to your house; *Verrò con voi*, I will go with you, &c.

In English, the conditional particle *if*, governs the imperfect of the indicative, and in Italian *se* governs the imperfect of the subjunctive, when the thing spoken of is uncertain: as, *se avessi danaro, comprerei de' libri;* if I had money, I would buy some books: but, in speaking of a time past, and of a thing which is certain, having already taken place, it governs the imperfect of the indicative as in English.—Ex.: *se allora io aveva libri Italiani, non erano miei*, if at that time I had Italian books, they were not my own.

After the conditional particle *se*, the Italians use the future in speaking of any action about to take place though the English in a similar case use the present tense, as, *se verrà, lo vedremo*, if he come, we shall see him; *andrò a vederlo domani, se avrò tempo*, I will go and see him to-morrow, if I have time; and not *se viene, se ho tempo*, &c. Yet when there is a desire that the thing may take place, or a willingness to perform it, the Italians also use the present of the indicative; for one may say—*se ella si marita, le darò trecento zecchini*, or *se si mari-*

terà; if she marry, or will marry, I will give her three hundred sequins.

Sometimes the infinitive may be used in the place of the indicative, after the manner of the Latins.—Ex.: *sapete che Dio è misericordioso*, or *sapete esser Dio misericordioso*, you know that God is merciful.

The Italians generally use the conditional tense in lieu of the imperfect of the subjunctive, as in English.—Ex.: *Se avesse detto questo m'avrebbe fatto piacere*, if he had said that he would have pleased me.

Though that should be, or *supposing that should happen*, and other similar phrases, are rendered in Italian by the imperfect of the subjunctive instead of the conditional; as, *quàndo ciò fosse, quando ciò accadesse*, &c. or *quand' anche ciò fosse, quand' anche ciò accadesse*, &c. and not *quando ciò sarebbe*, or *quando ciò accaderebbe*.

Observe, that the verbs *temere*, to fear; and *volere*, to will, followed by the conjunction *che*, require the subjunctive in Italian.—Ex.: *Teme che il suo amico parta*, he fears that his friend will depart; *voglio che mio fratello esca*, I will have my brother go out. The negative particle is used as in English, as, *temo che il mio amico non venga*, I fear my friend will not come.

The subjunctive mood cannot be used in Italian, except when preceded by another verb, expressed or understood, generally indicating *desire, fear, wish, surprise, doubt*, &c.—Ex.: *piacesse al cielo ch' io fossi con lei!* would to heaven I were with her! *temo che sia partito*, I fear that he is gone away; *voglio che tu parta*, I insist upon your going; *Ah! se io la vedessi!* Oh! if I saw her! *mi pare che si sia fatta più bella*, it seems to me she is become more handsome.

Quando, ove, dove, quando che, being used instead of the conditional particle *se*, require after them the subjunctive mood.—Ex.: *quand*, or *ove così non fosse*, for *se così non fosse*, if it were not so.

To describe an action just done, or about to be done, the Italians express themselves in the following manner.—Ex.: *L'ho veduto poco fa, poc' anzi, testè, ora, or ora, in questo punto*, I have just seen him; *non crederete quel*

che vi dirò, quel che sono, or *sto per dirvi,* you will not believe what I am about, or what I am going, to tell you.

The Italians generally use the verb *amare* to express love or freindship; for every other affection they use the verb *piacere,* to please, which agrees with the object liked Ex.: *mi piacciono i capelli neri,* I like black hair, that is black hair pleases me; *le piace molto la lettura,* she is very fond of reading, that is, reading pleases her much.

The infinitive of Italian verbs may be employed substantively with the article, and serve in a phrase as the nominative or accusative of the discourse. Ex.: *è utile il leggere e lo studiare i buoni autori,* it is useful to read and study good authors, or, the reading and studying of good authors is useful; *voi mi vietate l'andare a spasso,* you forbid me to go to walk, or, walking is forbidden me by you. (See page 33, § 9.)

The infinitive, preceded by a preposition, is generally used in Italian where the participle present is used in English. Ex.: *per farlo,* for doing it; *dopo aver parlato,* after having spoken.

An English participle present in the accusative, governed by a verb, is rendered in Italian by the infinitive mood. Ex.: *lo vedo venire,* I see him coming; *la sento cantare,* I hear her singing.

Past Participle with the Auxiliary Avere, *to have.*

The past participle of a verb, having *avere* for auxiliary, generally agrees in gender and number with its direct government, when the governing noun precedes the participle.* Ex.:

La lettera che ho scritta,†	The letter that I have written.
I libri che ho comprati,	The books that I have bought.

* By the direct government of the past participle is meant its accusative, which is either a noun or a pronoun.

† Observe, that all the Italian past participles terminate in *o* for the singular masculine, as *scritto, comprato,* written, bought, &c. When the participle is declined, it takes the termination in *a* for the feminine singular, in *i* for the masculine plural, and in *e* for the feminine plural, always according to the gender and number of the noun to which it relates.

But when its government is placed after the participle, it may either agree with it or not; therefore one may say,

Ho scritto, or *scritta la lettera*,	I have written the letter.
Ho comprato, or *comprati i libri*,	I have bought the books.

Observe, that the past participle is always declined when it has for its direct government the pronouns *lo*, *la*, *li*, *le*, and agrees in gender and number with the noun of which they supply the place. Ex.:

L' ho veduto,	I have seen him.
L' ho veduta,	I have seen her.
Li orgli ho salutati*, mas. / *Le ho salutate*, fem.	I have saluted them.

And not *gli ho salutato*, *le ho salutato*, which would not be correct Italian.

The same construction generally takes place when the past participle relates to the pronouns, *mi*, *ti*, *ci*, *vi*. Ex.: *egli mi ha chiamato*, mas., *chiamata*, fem., he has called me; *il generale ci ha invitati*, mas. plur., *invitate*, fem. plur., the general has invited us, &c.

Past Participle with the Auxiliary Essere, *to be.*

The past participle of a verb, with *essere* for its auxiliary, always agrees in gender and number with its subject.† Ex.:

Egli è venuto,	He is come.
Ella è venuta,	She is come.
Eglino sono venuti, mas. / *Elleno sono venute*, fem.	They are come.

---

* *Li* is often written *gli* before a *vowel*, an *h* (which letter is always mute at the commencement of a word), or an *s* impure, for the sake of a softer sound. But some use *li* invariably, even in such instances, to avoid ambiguity of pronouns.

† By the subject of the past participle is meant its nominative, which may be either a noun or a pronoun, as, Pietro *è andato a Roma*, *Peter* is gone to Rome; ella *è andata a Parigi*, *she* is gone to Paris.

Participles employed without the auxiliary equally agree with the noun to which they relate. Ex.:

Una casa abitata,	An inhabited house.
Castelli diroccati,	Ruined castles.

The past participle, combined with *essere,* agrees with the following noun in these phrases. Ex.:

Mi sono lavate le mani,	I have washed my hands.
Ci siamo lavata la testa,	We have washed our heads.

The verb *essere* being used for *avere* in these phrases, as *ho lavate le mani, abbiamo lavata la testa.*

The gerunds of the auxiliary verbs *avere* and *essere* are sometimes omitted and understood before the past participles, which are then used alone, taking the gender and number of the noun or pronoun that follows them. Ex.:

Fatto questo partì (instead of *avendo fatto questo partì*),	Having done this he departed.
Finita la cena se ne andò (instead of *essendo finita la cena*), &c.	The supper being finished he went away.

The conjunctions *dopo, quando, appena,* after, when, as soon as, &c., are sometimes suppressed before the compound tenses of some Italian idioms, and the participle placed first in the phrase. Ex.:

Veduto ch' ebbe il suo amico,	After he had seen his friend (literally, seen that he had his friend).
Letto che avrà il mio libro,	When he has read my book (literally, read that he will have my book).

Such inversions are elegantly used in Italian in the high style of composition; but in familiar conversation we say more usually, without suppressing the conjunctions, *dopo ch' ebbe veduto il suo amico, quando avrà letto il mio libro,* &c.

EXERCISE XVI.

1. A citizen of Placentia, who was very poor, finding in the night some robbers in his house, said to them, without any emotion, "I cannot conceive what you are looking for in my house by night, since I myself can find nothing in it by day."

2. A man having lent a very considerable sum of money to one of his friends, the latter was not very exact in returning it to him and shunned his creditor, who having met him, said to him, "Either return me my money or my friend."

3. A man of a bad reputation, having written on the door of his house these words, Let nothing bad enter here. A philosopher seeing that inscription, asked, "Where then does the master of the house enter?"

4. A painter boasted in the presence of Appelles that he painted very quickly: "That is easily seen," replied that celebrated artist.

5. A preacher having tired out his audience by

VOCABULARY.

1. Citizen, *cittadino*; Placentia, *Piacenza*; poor, *povero*; to find, *trovare*; in the night, *di notte*; robber, *ladro*; his house, *casa sua*; said, *disse*; without any emotion, *senza turbarsi*; to conceive, *comprendere*; to seek, *cercare*; by night, *di notte tempo*; since, *poichè*; nothing, *niente*; day, *giorno*.

2. Man, *uomo*; to lend, *prestare*; sum, *somma*; very, considerable, *assai considerabile*; friend, *amico*; not very exact, *poco esatto*; to return, *rendere*; to shun, *sfuggire*; creditor, *creditore*; who, *questo*; to meet, *incontrare*, money, *danaro*.

3. Bad, *cattivo*; reputation, *riputazione*; written, *scritto*; door, *porta*; word, *parola*; let nothing, *nulla di*; to enter, *entrare*; here, *quì*; philosopher, *filosofo*; to see, *vedere*; inscription, *inscrizione*; to ask, *domandare*; where, *per dove*; then, *dunque*; master, *padrone di*.

4. Painter, *pittore*; to boast, *vantarsi*; in the presence of Apelles, *in faccia d'Apelle*; to paint, *dipingere*; quickly, *presto*; that is easily seen, *si vede bene*; answered, *rispose*; celebrated artist, *celebre artefice*.

5. Preacher, *predicatore*; to tire, *annojare*; audience,

preaching on the beatitudes, a lady maliciously told him, after the sermon, that he had forgotten one of them. "Which?" replied the preacher. "This one," added the lady: "Blessed are those who were not at your sermon."

6. Theophrastus speaks of an old man who painted: Archidemus pleading against him before the senate of Lacedemon, said, "We must not believe a man who wears falsehood on his forehead.

7. A man at the court of Louis the Thirteenth was playing at piquet in an open gallery, having discovered that he had badly discarded, exclaimed, "I am a downright Goussaut" (this was the name of a president who did not pass for the most enlightened man of his time). The president happened to be by chance behind the player, who had not perceived him, and feeling much offended at being cited on such an occasion, said to him, "You are a fool!"—"You are right," replied the player, "that is precisely what I

uditorio; by preaching, *col predicare*; on, *su*; beatitude, *beatitudine*; lady, *signora*; maliciously, *malignamente*; after, *dopo*; sermon, *predica*; of them, *ne*; to forget, *dimenticare*; to reply, *replicare*; to add, *soggiungere*; blessed are, *beato*.

6. Theophrastus, *Teofrasto*; to speak, *parlare*; old man, *vecchio*; to paint, *imbellettarsi*; Archidemus, *Archidamo*; to plead, *litigare*; against, *contro di*; before, *innanzi al*; senate, *senato*; Lacedemon, *Lacedemonia*; to believe, *crèdere*; to wear, *portare*; falsehood, *menzogna*; on his forehead, *in fronte*.

7. Man, *uomo*; court, *corte*; Louis, *Luigi*; to play, *giuocare*; piquet, *picchetto*: in, *in*; open gallery, *galleria aperta*; discovered, *riconosciuto*; badly, *male*; to discard, *scartare*; to exclaim, *sclamare*; downright, *vero*; name, *nome*; president, *presidente*; to pass, *passare*; for, *per*; to enlighten, *illuminare*; time, *tempo*; to happen to be, *trovarsi*; by chance, *a caso*; behind, *dietro*; player, *giuocatore*; to perceive, *osservare*; feeling much offended at, *molto offeso di*; to cite, *citare*; on such, *in tale*; occasion, *occasione*; said, *disse*; fool,

meant to say.'

8. A traveller being in Spain, went to visit the famous library at the Escurial, where he found a very ignorant librarian. The king interrogated him respecting the library. "It is very fine," said he, "but your Majesty ought to give to him who has the care of it the administration of its finances?" "Why so?" said the king. "Because," answered the traveller, "that man does not meddle with the deposit which is intrusted to him."

sciocco; you are right, *avete ragione*; replied, *gli rispose*; that is precisely, *cio è appunto*; what, *quel che*; to mean to say, *volere dire*.

8. In Spain, *in Ispagna*; to go, *andare*; to visit, *a visitare*; famous, *famoso*; library, *libreria*; at the, *dell'*; where, *dove*; librarian, *bibliotecario*; ignorant, *ignorante*; king, *re*; to interrogate, *interrogare*; respecting the, *su quella*; fine, *bello*; but, *ma*; Majesty, *Maestà*; ought, *dovere*; to give, *dare*; care, *cura*; administration *amministrazione*; finance, *finanza*; why so, *e perchè*; to meddle with, *toccare il*; deposit, *deposito*; to intrust, *confidare*.

LESSON XVII.

TABLE OF THE IRREGULAR VERBS.

THERE are only four irregular verbs in the first conjugation in *are*, viz. *andare*, *dare*, *fare*, *stare*.

The verb *andare*, to go, as also all the verbs of movement, such as *venire*, to come; *mandare*, to send; *correre*, to run, &c. followed by another verb in the infinitive which depends on them, take the preposition *a*, if the verb which follows begin with a consonant, and *ad*, if it begin with a vowel; as, *vado a trovare i miei amici*, I am going to join my friends; *venite ad avvisarmi*, come and inform me, &c.

Sometimes the verb *andare* or *avere* followed by *da*, *a*, or *ad*, are used in the third person present, instead of the verb *dovere*, to owe, as, *questa cosa non va fatta*, that

thing ought not to be done; *questa cosa non si ha da dire*, that should not be said; *si ha da pagare?* must one pay?

The verbs *andare*, *stare*, and *venire*, may also be used with the participle present, to explain a certain continuation or succession of time; as, *io vo leggendo*, I am reading; *tu stai giuocando*, thou art playing; *egli mi vien raccontando*, he is telling me, &c.

Observe that *stare* is used to express an action done without changing one's place, and *andare* expresses the contrary.—Ex.: *sto mangiando*, I am eating; *vo cercando mia madre*, I am seeking my mother.

When the verb *dare*, to give, is followed by another verb in the infinitive dependent on it, that verb must be preceded by the preposition *da;* as, *datemi da mangiare*, give me something to eat; *dateci da bere*, give us something to drink.

The verb *venire* is often followed by a participle past which governs the dative, as *venir fatto*, *venir veduto ad uno*, &c. which mean, *to attain to*, *succeed in*, or *see by chance*.—Ex.: *gli venne fatto d'incontrarlo*, he succeeded in meeting with him, or he met him by chance; *mi vennero veduti sopra una tavola cento scudi*, I saw by chance a hundred crowns on a table.

The verb *stare* is used in various significations in Italian. The following are a few examples.—*In questo sta il peccato*, the fault consists in that; *mio zio sta per morire*, my uncle is dying, or on the point of death; *sta male assai*, he is very ill; *dove state di casa?* where do you live? *starò alla vostra sentenza*, I will abide by your decision; *lasciatela stare*, let her alone; *sta, l'ho trovata*, stop, I have found it.

The verb *fare*, or *farsi*, may be rendered by *to get made*.—Ex.: *si fa ella pure un cappellino*, she also is getting a bonnet made; *la Signora C . . . . ., per farsi l'abito nuovo, ha venduto due paja di lenzuola;* Miss C . . . . ., in order to get herself a new dress made, has sold two pair of sheets.

The Italians have three ways of expressing the participle present, which are as follows: *nell' andare*, in going; *coll' andare*, with or by going; *andando*, going;

the first expresses the time or continuation of the action of the verb. Ex. *passa il tempo nel leggere*; or *nella lettura*, he employs his time in reading. The second expresses the means necessary to be used in an action, in order to produce a certain result or effect. Example: *si è arricchito col rubare*, or *col furto*, he has enriched himself by robbing or theft. The third expresses the simple action of the verb. Ex. *ella disse allora quasi ridendo*, she said then almost laughing; *facendo questo dormiva*, in doing that I fell asleep.

OBSERVATIONS ON THE IRREGULAR VERBS.

Remark, that the irregular verbs of the second and third conjugations have only some tenses irregular, and that the tense which is most generally so is the preterite or past definite. Some rules are given whereby this irregularity may be understood.

The first person singular of the preterite ending in *i*, as *accesi*, I kindled or lit. The second follows the termination of the infinitive and is regular, *accendesti*, thou kindlest. The third ends in *e*, and is irregular, *accese*, he kindled. The first and second of the plural are regular, as *accendemmo*, we kindled; *accendeste*, you kindled; and to the third of the singular, which is irregular, one has only to add the syllable *ro*, to form the third person of the plural, *accesero*, they kindled.

The participle present is always regular; the participle past is formed from the first person of the preterite, by substituting the masculine or feminine termination, *acceso*, *accesi*, *accesa*, *accese*.

In order to distinguish the short from the long termination of the verbs of the second conjugation, they are separated; and besides the first person of the preterite is added the second person, which is regular, and which will enable the pupil to conjugate them without difficulty.

In order that the irregular verbs may be more easily conjugated, I have given the tenses which are regular of the four first verbs, *andare*, *dare*, *fare*, *stare*.

IRREGULAR VERBS OF THE FIRST CONJUGATION IN *ARE*.

Andare, to go; pres. *io vado* or *vo, tu vai, egli va, noi andiamo, voi andate, eglino vanno*; imp. *io andava, tu andavi*, &c.; pret. *io andai, tu andasti, egli andò*, &c.; past indef. *io sono andato, noi siamo andati*; pluperf. *io era andato, noi eravamo andati*; fut. *io andrò, tu andrai*, &c.; imper. *va tu, vada egli, andiamo, andate, vadano*; pres. subj. *che io vada, che tu vada, ch' egli vada, che noi andiamo, che voi andiate, che coloro vadano*; imp. subj. *che io andassi, che tu andassi*, &c.; cond. *io andrei, tu andresti*, &c.; ger. *andando*; part. past, *andato, andata, andati, andate*.

Dare, to give; pres. *io do, tu dai, egli da, noi diamo, voi date, eglino danno*; imp. *io dava, noi davamo*; pret. *io diedi* or *detti, tu desti, egli diede* or *dette* or p. *diè, noi demmo, voi deste, eglino diedero* or *dettero* or p. *dierono*; past indef. *io ho dato, noi abbiamo dato*; pluperf. *io aveva dato; noi avevamo dato*; fut. *io darò, noi daremo*; imper. *da tu, dia egli, diamo noi, date voi, diano eglino*; pres. subj. *che io dia, che noi diamo, ch' eglino diano* or p. *dieno*; imp. subj. *che io dessi, che tu dessi, ch' egli desse, che noi dessimo, che voi deste, ch' eglino dessero*; cond. *io darei, noi daremmo*; ger. *dando*; part. past, *dato, data, dati, date*.

N.B.—*Ridare* is conjugated in the same way; but *circondare* and *ricordare*, &c., are regular.

Fare, to do; pres. *io fo* or *faccio, tu fai, egli fa, noi facciamo, voi fate, egli fanno*; imp. *io faceva, noi facevamo*; pret. *io feci, tu facesti, egli fece, noi facemmo, voi faceste, eglino fecero*; past indefinite, *io ho fatto, noi abbiamo fatto*; fut. *io farò, noi faremo*; imper. *fa tu, faccia egli, facciamo noi, fate voi, facciano eglino*; pres. subj. *che io faccia, che noi facciamo*; imp. subj. *che io facessi, che noi facessimo*; conditional, *io farei, noi faremmo*; gerund, *facendo*; part. past, *fatto, fatta, fatti, fatte*.

The derivatives are conjugated in the same way.

Stare, to remain; pres. *io sto, tu stai, egli sta, noi stiamo, voi state, eglino stanno*; imp. *io stava; noi stavamo*; pret. *io stetti, tu stesti, egli stette, noi stemmo, voi steste, eglino stettero*; past indefinite, *io sono stato, noi siamo stati*; future, *io starò, noi staremo*; imper. *sta tu, stia colui, stiamo noi, state voi, stiano* or *stieno coloro*; pres. subj. *che io stia, che noi stiamo*; imperf. subj. *che io stessi, che tu stessi, che egli stesse, che noi stessimo, che voi steste, che eglino stessero* or *stessono*; cond. *io starei, eglino starebbero* or *starebbono*; ger. *stando*; part. past, *stato, stata, stati, state*.

N.B.—*Contrastare*, and other derivatives, are regular.

IRREGULAR VERBS OF THE SECOND CONJUGATION IN *ERE.*[*]

The following are denominated verbs in *ere short*, on account of the stress of the accent falling on the antepenultimate syllable, instead of the penultimate.

In the following tables of verbs the irregular tenses only are given; the other tenses, being regular, are understood to have the same inflection as that of the regular verbs given in Lesson XVI, page 119.

Accendere, to kindle; pret. *accesi, accendesti, accese, accendemmo, accendeste, accesero;* ger. *accendendo;* p. past, *acceso, i, a, e.*

Accingersi, or *accignersi*, to prepare one's self, ref.; v. *cingere.*†

Accogliere, or *accore*, to welcome, v. *cogliere.*

Accorgersi, to perceive, ref.; pret. *mi accorsi, ti accorgesti*, &c.; part. past, *accortosi.*

Accorrere, to hasten, v. *correre.*

Accrescere, to augment, v. *crescere*

Addurre, or *adducere*, to bring forth, to allege; pres. *adduco, adduci, adduce, adduciamo, adducete, adducono;* imp. *adduceva*, &c.; pret. *addussi, adducesti, addusse, adducemmo, adduceste, addussero;* future, *addurrò*, &c.; imperf. *adduci, adduca, adduciamo, adducete, adducano;* pres. subj. *che io adduca, adduca, adduca, adduciamo, adduciate, adducano;* imp. subj. *adducessi*, &c.; cond. *addurrei*, &c.; ger. *adducendo;* part. past, *addotto.*

Affiggere, to post up, v. *prefiggere.*

Affliggere, to afflict; pret. *afflissi, affligesti*, &c.; part. past *afflitto.*

Aggiungere, or *aggiugnere*, to add, v. *giungere.*

Algere, to freeze, p.; has only the preterite *alsi*, &c.

Alludere, to allude, v. *deludere.*

Ammettere, to admit, v. *mettere.*

Ancidere, to kill, p.; v. *recidere.*

Angere, to afflict, p., has only the third person sing. of the present, *ange.*

Anteporre, to prefer, v. *porre.*

Appendere, to hang up; preterite, *appesi, appendesti*, &c.; part. past, *appeso.*

Apporre, to add, v. *porre.*

Apprendere, to learn, v. *prendere.*

Ardere, to burn; pret. *arsi, ardesti*, &c.; part. past, *arso.*

Arrendersi, to surrender, ref.; v. *rendere.*

Arridere, to smile, v. *ridere.*

Arrogere, to adjust, to confer, has only the sing. of the third person present, *arroge.*

Ascendere, to ascend, v. *scendere.*

Ascondere, to hide; pret. *ascosi, ascondesti*, &c.; part. *ascosto*, or *ascoso.*

Ascrivere, to inscribe, v. *scrivere.*

Aspergere, to sprinkle, v. *spergere*

Assistere, to assist; part. past, *assistito.*

Assolvere, to absolve; pret. *assolve* or *assolsi, assolvesti*, &c.; part. past, *assoluto*, or *assolto.*

Assorbere, to absorb; part. past, *assorto.*

Assumere, to undertake; pret. *assunsi, assumesti*, &c.; part. past, *assunto.*

Astergere, to clean, p.; v. *tergere.*

Astrarre, or *astraere*, to abstract, v. *trarre.*

Astringere or *astrignere*, to constrain, v. *stringere.*

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[*] Observe that the verbs ending in *rre*, as *addurre, trarre*, belong to this conjugation.

† The reflected verbs are marked thus: *ref.;* the poetical, *p.*—The *v.* means *vedi*, see. *Accingersi* being conjugated like *cingere*, the student is referred to this verb for its irregularity.

Attendere, to wait, v. *tendere*.
Attenere, to keep one's word, v. *tenere*.
Attingere, or *attignere*, to reach, v. *tingere*.
Attorcere, to twist, v. *torcere*.
Attrarre, or *attraere*, to attract, v. *trarre*.
Avvincere, to bind, v. *vincere*.
Avvolgere, to envelop, v. *volgere*.
Caggere, to fall, an ancient verb, of which only *caggia* and *caggendo* are used by the poets.
Chiedere, to ask; pres. *chiedo*, and in poetry, *chieggo*, or *chieggio*; pret. *chiesi*, *chiedesti*, &c.; part. past, *chiesto*.
Chiudere, to shut; pret. *chiusi*, *chiudesti*, &c.; part. past, *chiuso*.
Cingere, or *cignere*, to gird; pret. *cinsi*, *cingesti*, &c.; part. *cinto*.
Circoncidere, to circumcise, v. *recidere*.
Circonscrivere, to circumscribe, v. *scrivere*.
Cocere, to cook, v. *cuocere*.
Cogliere, or *corre*, to gather, v. *sciogliere*.
Commettere, to commit, v. *mettere*.
Commovere, to affect, v. *movere*.
Compiangere, to pity, v. *piangere*.
Comporre, to compose, v. *porre*.
Comprendere, to comprehend, v. *prendere*.
Comprimere, to compress, v. *opprimere*.
Compromettere, to compromise, v. *mettere*.
Compungere, or *compugnere*, to grieve, v. *pungere*.
Conchiudere, to conclude, v. *chiudere*.
Concludere, to conclude, v. *deludere*.
Concorrere, to concur, v. *correre*.
Concuocere, to digest, v. *cuocere*.
Condescendere, *condiscendere*, to condescend, v. *scendere*.
Condurre, or *conducere*, to conduct, v. *addurre*.
Configgere, to nail, v. *affliggere*.
Confondere, to confound, v. *fondere*.
Congiungere, or *congiugnere*, to unite, v. *giungere*.
Connettere, to unite; pret. *connessi*, *connettesti*, &c.; part. *connesso*.
Conoscere, to know; pret. *conobbi*, *conoscesti*, &c.; part. *conosciuto*.
Conquidere, to afflict, to cast down, v. *recidere*.
Consistere, to consist, v. *assistere*.
Conspergere, or *cospergere*, to besprinkle, v. *spergere*.
Consumere, to consume, v. *assumere*.
Contendere, to dispute, v. *tendere*.
Contorcere, to distort, v. *torcere*.
Contraporre, to oppose, v. *porre*.
Contrarre, or *contraere*, to contract, v. *trarre*.
Convincere, to convince, v. *vincere*.
Corre, to gather, v. *cogliere*.
Correggere, to correct, v. *reggere*.
Correre, to run; pret. *corsi*, *corresti*, &c.; part. *corso*.
Corrispondere, to correspond, v. *rispondere*.
Corrodere, to corrode, v. *rodere*.
Corrompere, to corrupt, v. *rompere*.
Cospargere, to strew, v. *spargere*.
Cospergere, to water, v. *spergere*.
Costringere, or *costrignere*, to constrain, v. *stringere*.
Crescere, to grow, pret. *crebbi*, *crescesti*, &c.; part. past, *cresciuto*.
Crocifiggere, to crucify; pret. *crocifissi*, *crocifiggesti*, &c.; part. past, *crocifisso*.
Cuocere, to cook; pret. *cossi*, *cuocesti*, *cosse*, *cuocemmo*, *cuocesto cossero*; part. past, *cotto*.

Decidere, to decide, v. *recidere.*
Decrescere, to decrease, v. *crescere.*
Dedurre, to deduce, v. *addurre.*
Deludere, to delude: pret. *delusi, deludesti*, &c.; part. past, *deluso.*
Deporre, to depose, v. *porre.*
Deprimere, to depress, v. *opprimere.*
Deridere, to deride, v. *ridere.*
Descrivere, to describe, v. *scrivere.*
Desistere, to desist, v. *assistere.*
Detrarre, to deduct, v. *trarre.*
Difendere, to defend; pret. *difesi, difendesti*, &c.; part. past, *difeso.*
Diffondere, to diffuse, v. *fondere.*
Dimettere, to forgive, pardon, v. *mettere.*
Dipingere, dipignere, to depict, v. *pingere.*
Dirigere, to direct, v. *erigere.*
Disapprendere, to unlearn, or forget, v. *prendere.*
Discendere, to descend, v. *scendere.*
Disciorre, and *disciogliere*, to untie, v. *sciorre.*
Discorrere, to discourse, v. *correre.*
Discutere, to discuss; pret. *discussi, discutesti*, &c.; part. past, *discusso.*
Disgiungere, and *disgiugnere*, to separate, v. *giungere.*
Dismettere, to dismiss, v. *mettere.*
Dismovere, or *dismuovere*, to avert, v. *movere.*
Disperdere, to dissipate; pret. *disperdei, disperdesti*, &c.; part. past, *disperduto.*
Dispergere, to disperse; pret. *dispersi*; part. past, *disperso.*
Disporre, to dispose, v. *porre.*
Distendere, to extend, v. *stendere.*
Distinguere, to distinguish, v. *estinguere.*
Distogliere, or *distorre*, to divert from, v. *togliere.*
Distrarre, or *distraere*, to distract, v. *trarre.*
Distruggere, to destroy, v. *struggere.*
Disvellere, divellere, or *disverre*, to pluck up, v. *svellere.*
Dividere, to divide, v. *recidere.*
Eleggere, to elect, to choose, v *leggere.*
Elidere, to retrench, v. *recidere.*
Eludere, to elude, v. *deludere.*
Ergere, to erect: p. pret. *ersi, ergesti* &c.; part. past, *erto.*
Erigere, to raise; pret. *eressi*; part. past, *eretto.*
Escludere, to exclude, v. *deludere.*
Esigere, to exact; part. *esatto.*
Esistere, to exist, v. *assistere.*
Espellere, to expel; pret. *espulsi, espellesti*, &c.; part, *espulso.*
Esporre, to expose, v. *porre.*
Esprimere, to express, v. *opprimere.*
Estendere, to extend, v. *tendere.*
Estinguere, to extinguish; pret. *estinsi, estinguesti*, &c.; part. *estinto.*
Estrarre, to extract, v. *trarre.*
Fendere, to split; pret. *fendei, fendesti*; part. past, *fenduto*, or *fesso.*
Figgere, to affix, v. *affliggere.*
Fingere, to feign, v. *pingere.*
Fondere, to melt; pret. *fusi, fondesti*, &c.; part. *fuso.*
Frammettere, to interpose, v. *mettere.*
Frangere, to break; pret. *fransi, frangesti*, &c.; part. *franto.*
Frapporre, to intermeddle, v. *porre.*
Friggere, to fry, v. *affliggere.*
Genuflettere, to kneel; pret. *genuflessi, genuflettesti*, &c.; part. *genuflesso.*
Giungere, or *giugnere*, to join or arrive; pret. *giunsi, giungesti*, &c.; part. *giunto.*
Illudere, to deceive; v. *deludere.*
Immergere, to plunge, v. *mergere.*

Impellere, to impel, v. *espellere.*
Imporre, to order, v. *porre.*
Imprimere, to impress, v. *opprimere.*
Inchiudere, to inclose, v. *chiudere.*
Incidere, to engrave, v. *recidere.*
Includere, to include, v. *deludere.*
Incorrere, to incur, v. *correre.*
Increscere, to be sorry, v. *crescere.*
Indurre, or *inducere*, to induce, v. *addurre.*
Infingere, to dissemble, v. *fingere.*
Infondere, to infuse, v. *fondere.*
Infrangere, to break, v. *frangere.*
Inframettere, or *intramettere*, to interfere, v. *mettere.*
Ingiungere, or *ingiugnere*, to enjoin, v. *giungere.*
Inscrivere, to inscribe, v. *scrivere.*
Insistere, to insist, v. *assistere.*
Insorgere, to rebel, v. *sorgere.*
Intendere, to understand, v. *tendere.*
Intermettere, to discontinue, v. *mettere.*
Interporre, or *intraporre*, to interpose, v. *porre.*
Interrompere, to interrupt, v. *rompere.*
Intingere, or *intignere*, to steep, v. *tingere.*
Intraprendere, to undertake, v. *prendere.*
Intridere, to dilute, v. *recidere.*
Introdurre, to introduce, v. *addurre.*
Intromettere, to introduce, v. *mettere.*
Intrudere, to intrude; pret. *intrusi, intrudesti*, &c.: part. *intruso.*
Invadere, to invade, v. *persuadere.*
Ledere, to wrong; pret. *lesi*, part. *leso.*
Leggere, to read; pret. *lessi*; *leggesti*, &c.; part. *letto.*
Manomettere, to ill-use, &c. v. *mettere.*
Mergere, to plunge; pret. *mersi, mergesti*, &c.; part. *merso.*
Mescere, to mix; part. *mesciuto.*
Mettere, to put; pret. *misi, mettesti*, &c.; part. *messo.*
Mordere, to bite; pret. *morsi, mordesti*; part. *morso.*
Movere, or *muovere*, to move; pret. *mossi, movesti*, &.; part. *mosso.*
Mungere, or *mugnere*, to milk; pret. *munsi, mungesti*, &c.; part. *munto.*
Nascere, to be born; pret. *nacqui, nascesti*, &c.; part. *nato.*
Nascondere, to conceal, v. *ascondere.*
Negligere, to neglect; part. *neglcssi, negligesti*, &c.; part. *negletto.*
Nuocere, or *nocere*, to hurt; pret. *nocqui, nocesti*, &c.; part. *nociuto.*
Offendere, to offend; pret. *offesi, offendesti*, &c.; part. *offeso.*
Ommettere, to omit, v. *mettere.*
Opporre, to oppose, v. *porre.*
Opprimere, to oppress; pret. *oppressi, opprimesti*, &c.; part. *oppresso.*
Pascere, to feed; pret. *pascei, pascesti*, &c.; part. *pasciuto.*
Percorrere, to run over, v. *correre.*
Percuotere, to strike; pret. *percossi, percotesti*, &c.; part. *percosso.*
Perdere, to lose; pret. *perdei*, or *persi*; part. *perduto*, or *perso.*
Permettere, to permit, v. *mettere.*
Persistere, to persist, v, *assistere.*
Piangere, or *Piagnere*, to weep, v. *frangere.*
Pingere, or *pignere*, to paint; pret. *pinsi, pingesti*, &c.; part. *pinto.*
Porgere, to present; pret. *porsi, porgesti*, &c.; part. *porto.*
Porre, or *ponere*, to put, to place, &c.; *pongo, poni, pone, ponghiamo*, or *poniamo, ponete, pongono*; imp. *poneva*, &c.; pret.

posi, ponesti, pose, ponemmo, poneste, posero; fut. *porrò*, &c.; imper. *poni, ponga, ponghiamo*, or *poniamo, ponete, pongano*; pres-subj. *che io ponga, ponga, ponga, ponghiamo*, or *poniamo, ponghiate* or *poniate, pongano*; imp. subj. *che io ponessi*; cond. *porrei*; ger. *ponendo*; part. *posto*.

Posporre, to postpone, v. *porre*.

Precidere, to cut, shorten, v. *recidere*.

Precorrere, to outrun, v. *correre*.

Prefiggere, to prefix; pret. *prefissi, prefiggesti*, &c.; part. *prefisso*.

Premettere, to place before, v. *mettere*.

Prendere, to take; pret. *presi, prendesti*, &c.; part. *preso*.

Preporre, to prefer, v. *porre*.

Prescegliere, to choose before, v. *scegliere*.

Prescrivere, to prescribe, v. *scrivere*.

Presumere, to presume, v. *assumere*.

Pretendere, to pretend, v. *tendere*.

Pretermettere, to omit, v. *mettere*.

Produrre, to produce, v. *addurre*.

Profondere, to dissipate, v. *fondere*.

Promettere, to promise, v. *mettere*.

Promovere, or *promuovere*, to promote, v. *movere*.

Proporre, or *proponere*, to propose, v. *porre*.

Prorompere, to break forth, v. *rompere*.

Prosciogliere, or *prosciorre*, to absolve, deliver, v. *sciogliere*.

Prescrivere, to proscribe, v. *scrivere*.

Prostendersi, to prostrate one's self, v. *tendere*.

Proteggere, to protect; pret. *protessi, proteggesti*, &c.; part. *protetto*.

Protrarre or *protraere*, to protract, v. *trarre*.

Pungere, or *pugnere*, to sting, to smart; pret. *punsi, pungesti*, &c.; part. *punto*.

Rabbattere, to diminish, v. *battere*.

Raccendere, to light again, v. *accendere*.

Racchiudere, to enclose, shut up, v. *chiudere*.

Raccogliere, or *raccorre*, to collect, v. *cogliere*.

Radere, to shave, &c.; pret. *rasi, radesti*, &c.; part. *raso*.

Raggiungere, raggiugnere, to rejoin, v. *giungere*.

Ravvolgere, to envelop, v. *volgere*.

Reassumere, or *riassumere*, to reassume, v. *assumere*.

Recidere, to cut: pret. *recisi, recidesti*, &c.; part. *reciso*.

Redimere, to redeem; pret. *redensi, redimesti*, &c.; part. *redento*.

Reggere, to rule; pret. *ressi, reggesti*, &c.; part. *retto*.

Rendere, to render, restore; pret. *resi, rendesti*, &c.; part. *reso*. Some conjugate this verb like *vendere*, regular.

Reprimere, to repress; pret. *repressi, reprimesti*, &c.; part. *represso*.

Rescrivere, or *riscrivere*, to write anew, v. *scrivere*.

Resistere, to resist, v. *assistere*.

Respingere, or *respignere*, to repulse, v. *spingere*.

Restringere, ristringere, and *ristrignere*, to restrain, v. *stringere*.

Riaccendere, to light again, v. *accendere*.

Riardere, to scorch, v. *ardere*.

Richiedere, to ask again, v. *chiedere*.

Richiudere, to shut again, v. *chiudere*.

Ricingere, to inclose, v. *cingere*.

Ricogliere, or *ricorre*, to compile, v. *cogliere*.
Ricomporre, to recompose, v. *porre*.
Ricondurre, to reconduct, v. *condurre*.
Ricongiungere, to reunite, v. *giungere*.
Riconoscere, to recognise, v. *conoscere*.
Ricorrere, to recur, v. *correre*.
Ricorreggere, to correct anew, v. *correggere*.
Ricrescere, to increase, v. *crescere*.
Ricuocere, to cook again, v. *cuocere*.
Ridere, to laugh; pret. *risi, ridesti*, &c.; part. *riso*.
Ridurre, to reduce, v. *addurre*.
Riedere, to come again, p. has only pres. *riedi, riede, riedono*; imperat. and pres. subj. *rieda, riedano*.
Rifondere, to melt again, v. *fondere*.
Rifrangere, to reflect, v. *frangere*.
Rifriggere, to fry again, v. *friggere*.
Rigiungere, to rejoin, v. *giungere*.
Rileggere, to read again, v. *leggere*.
Rilucere, to shine: pret. *rilussi, rilucesti*, &c.; no participle.
Rimettere, to remit, v. *mettere*.
Rimordere, to bite again, v. *mordere*.
Rimovere, to remove, v. *movere*.
Rinascere, to spring up afresh, v. *nascere*.
Rinchiudere, to shut in, contain, v. *chiudere*.
Rincrescere, to be sorry; impers.; pres. *mi rincresce, ti rincresce*, &c.; pret. *mi rincrebbe*, &c.; pres. sub. *che mi rincresca*, &c.; part. past. *rincresciuto*.
Rinvolgere, to envelope, v. *volgere*.
Ripascere, to feed again, v. *pascere*.
Ripercuotere, to strike again, v. *percuotere*.
Riporre, to replace, v. *porre*.
Riprendere, to reprove, to retake, v. *prendere*.
Riprodurre, to reproduce, v. *produrre*.
Ripromettere, to promise again, v *mettere*.
Riscrivere, to write again, v. *scrivere*.
Riscuotere, to recover, redeem, v. *scuotere*.
Risolvere, to resolve, v. *assolvere*.
Risorgere, to rise again, v. *sorgere*.
Risospingere, to repulse, v. *spingere*.
Rispingere, or *rispignere*, to reject, v. *spingere*.
Rispondere, to answer; pret. *risposi, rispondesti*, &c.; part. *risposto*.
Ristringere, or *ristrignere*, to restrain, v. *stringere*.
Ritingere, or *ritignere*, to dye again, v. *tingere*.
Ritogliere, or *ritorre*, to take again, v. *togliere*.
Ritorcere, to twist, or wring again, v. *torcere*.
Ritrarre, to describe, or draw, v. *trarre*.
Rivivere, to rivive, v. *vivere*.
Rivolgere, to turn over, or change, v. *volgere*.
Rodere, to gnaw; pret. *rosi, rodesti*, &c.; part. *roso*.
Rompere, to break; pret. *ruppi, rompesti*, &c.; part. *rotto*.
Scegliere, or *scerre*, to choose; pres. *scelgo, scegli, sceglie, scegliamo, scegliete, scelgono*; pret. *scelsi, scegliesti*, &c; imper. *scegli, scelga, scegliamo, scegliete, scelgano*; pres. subj. *che io scelga*, &c.; part. *scelto*.
Scendere, to descend; pret. *scesi, scendesti*, &c.; part. *sceso*.
Schiudere, to open, to exclude, v. *chiudere*.

Sciogliere, or *sciorre*, to untie, or loosen; pres. *sciolgo, sciogli, scioglie, sciogliamo, sciogliete, sciolgono*; pret. *sciolsi, sciogliesti*, &c.; fut. *scioglierò*, or *sciorrò*; imper. *sciogli, sciolga, sciogliamo, sciogliete, sciolgano*; pres. subj. *che io sciolga*, &c.; cond. *scioglierie*, or *sciorrei*; part. *sciolto*.

Scommettere, to bet, v. *mettere*.

Scomporre, to derange, v. *porre*.

Sconfiggere, to conquer, defeat, v. *affliggere*.

Scontorcere, to wrest, to wreath, v. *torcere*.

Sconvolgere, to overturn, v. *volgere*.

Scorgere, to see, perceive, v. *accorgere*.

Scorrere, to run in haste, slide, v. *correre*.

Scrivere, to write; pret. *scrissi, scrivesti*, &c.; part. *scritto*.

Scuotere, to shake, v. *percuotere*.

Sedurre, to seduce, v. *addurre*.

Smungere, or *smugnere*, to dry up, v. *mungere*.

Smuovere, to stir, v. *movere*.

Socchiudere, to half shut, v. *chiudere*.

Soccorrere, to succour, v. *correre*.

Soggiungere, or *soggiugnere*, to add, v. *giungere*.

Sommergere, to submerge, v. *mergere*.

Sommettere, to submit, v. *mettere*.

Soppore, to subject, v. *porre*.

Sopraggiungere, or *sopraggiugnere*, to come unexpectedly. v. *giugnere*.

Soprapporre, to place above, v. *porre*.

Soprascrivere, to superscribe, v. *scrivere*.

Sopravvivere, to survive, v. *vivere*.

Sopprimere, to suppress, v. *opprimere*.

Sorgere, to rise; pret. *sorsi, sorgesti*, &c.; part. *sorto*.

Sorprendere, to surprise, v. *prendere*.

Sorreggere, to support, v. *reggere*.

Sorridere, to smile, v. *ridere*.

Soscrivere, to subscribe, v. *scrivere*.

Sospendere, to suspend; pret. *sospesi, sospendesti*, &c. part. *sospeso*.

Sospingere, or *sospignere*, to push, v. *spingere*.

Sottintendere, to be understood, v. *tendere*.

Sottomettere, sommettere, to submit, v. *mettere*.

Sottoporre, to subdue, v. *porre*.

Sottoscrivere, to subscribe, v. *scrivere*.

Sottrarre, to subtract, v. *trarre*.

Sovraggiungere, to happen unexpectedly, v. *giungere*.

Spargere, to spread, scatter; pret. *sparsi, spargesti*, &c.; part. *sparso*.

Spegnere, or *spengere*, to extinguish; pret. *spensi, spegnesti*, &c; part. *spento*.

Spendere, to spend; pret. *spesi, spendesti*, &c.; part. *speso*.

Spergere, to disperse; pret. *spersi, spergesti*, &c.; part. *sperso*.

Spingere, or *spignere*, to push, pret. *spinsi, spingesti*, &c.; part. *spinto*.

Sporgere, to project, jut out, v. *porgere*.

Stendere, to extend, v. *tendere*.

Storcere, to twist, v, *torcere*.

Straccocere, to cook too much, v *cocere*.

Stravolgere, to turn, to wrest, v. *volgere*.

Stringere, or *strignere*, to squeeze, to press; pret. *strinsi, stringesti*, &c.; part. *stretto*.

Struggere, to melt, to dissolve;

pret. *strussi, struggesti,* &c.; part. *strutto.*

Subdividere, to subdivide, v. *recidere.*

Svellere, or *sverre,* to pluck up; pret. *svelsi, svellesti,* &c.; part. *svelto.*

Svolgere, to unfold, v. *volgere.*

Supporre, to suppose, v. *porre.*

Sussistere, to assist, v. *assistere.*

Tacere, to be silent, to hold one's tongue; pres. *taccio, taci, tace, tacciamo, tacete, tacciono;* pret. *tacqui, tacesti,* &c.; imper. *taci, taccia, tacciamo, tacete, tacciano;* pres. subj. *che io taccia, taccia, taccia, tacciamo, tacciate, tacciano;* part. *tacciuto.*

Tendere, to tend; pret. *tesi, tendesti,* &c.; part. *teso.*

Tergere, to wipe, to clean; p. pret. *tersi, tergesti,* &c.; part. *terso.*

Tingere, or tignere, to dye, v. *pingere.*

Togliere, or *torre,* to take away, v. *sciogliere.*

Torcere, to bend, to twist; pret. *torsi, torcesti,* &c.; past. *torto.*

Tradurre, to translate, v. addurre.

Traffiggere, to pierce, v. *affliggere.*

Tramettere, to put between, v. *mettere.*

Trarre, or *traere,* to draw; pres. *traggo, traggi,* or *trai, trae, tragghiamo,* or *trajamo, traete, tragono;* imp. *traeva,* &c.; pret. *trassi, traesti, trasse, traemmo, traeste, trassero;* fut. *trarrò,* &c. imper. *traggi, tragga, trajamo, traete, traggano;* pr. sub. *che io tragga, tragga, tragga, trajamo, tragghiate, traggano;* imp. sub. *che io traessi,* &c.; cond. *trarrei,* &c.; ger. *traendo;* part. *tratto.*

Trascegliere, and *trascerre,* to choose, v. *scegliere.*

Trascendere, to surmount, v. *scendere.*

Trascorrere, to transgress, to run over, v. *correre.*

Trascrivere, to transcribe, v. *scrivere.*

Trasfondere, to transfuse, v. *fondere.*

Trasmettere, to transmit, v. *mettere.*

Trasporre, to transpose, v. *porre.*

Travolgere, to invert, v. *volgere.*

Uccidere, to kill, v. *recidere.*

Ungere, or *ugnere,* to anoint, v. *pungere.*

Vilipendere, to despise, v. *sospendere.*

Vincere, to vanquish; pret. *vinsi, vincesti,* &c.; part. *vinto.*

Vivere, to live; pret. *vissi, vivesti,* &c.; fut. *vivrò;* cond. *vivrei,* &c.; part. *vivuto,* or *vissuto.*

Volgere, to turn; pret. *volsi, volgesti,* &c.; part *volto.*

The following are termed verbs in *ére long*, because the force of the accent falls on the penultimate syllable, as in *antivedére*, *dovére*, &c., instead of the antepenultimate, as in *pérdere*, *créscere*, *léggere*, *fóndere*, *fíngere*, &c.; but the pupil will observe, that, although the accent falls on the *e* of *ére*, it is not a broad accent, to be pronounced like *airey*, but an acute accent, to have the kind of intermediate sound of *error* in English, as *errey*. Without this remark the pupil might suppose the *é*, from having an accent, should be pronounced grave or broad.

IRREGULAR VERBS IN *ERE* LONG.

Antivedere, to foresee, v. *vedere*.
Assidersi, to sit down, ref.; pret. *mi assisi, ti assidesti*, &c.; part. past, *assiso*.*
Astenere, to abstain, v. *tenere*.
Avvedersi, to perceive, ref., v. *vedere*.
Bere, to drink, p.; pres. *beo, bei, bee, bejamo, beete, beono*; imp. *beeva*, &c.; pret. *bevi, bevesti, bevve, bemmo, beste, bevverò*; fut. *berò*, &c.; imper. *bei, bea, bejamo, beete, beano*; pres. subj. *che io bea, bea, bea, bejamo, beate, beano*; imp. subj. *che io beessi*, &c.; cond. *berei*, &c.; ger. *beendo*; part. past, *bevuto*. *Bevere* is regular, and generally used in prose.
Cadere, to fall; pret. *caddi, cadesti*, &c.; fut. *cadrò*, &c.; cond. *cadrei*, &c.; part. past, *caduto*.
Calere, to care, to be concerned for, p.; has only: pres. *mi cale*; imp. *mi caleva*; pret. *mi calse*; pres. subj. *che mi caglia*.
Compiacere, to comply with, to please, ref., v. *piacere*.
Condolersi, to condole with, ref., v. *dolere*.
Contenere, to contain, v. *tenere*.
Decadere, to decay, v. *cadere*.
Detenere, to arrest, v. *tenere*.
Discadere, to decline, v. *cadere*.
Dispiacere, to displease, v. *piacere*.
Dissuadere, to dissuade, v. *persuadere*.
Dolere and *dolersi*, to complain, ref.; pres. *mi dolgo* or *doglio; ti duoli, si duole, ci dogliamo, vi dolete, si dolgono*; pret. *mi dolsi, ti dolesti*, &c.; fut. *mi dorrò*, &c.; imper. *duoliti, dolgasi, dogliamoci, doletevi, dolgansi*; pres. subj. *che mi dolga, ti dolga, si dolga, ci dogliamo, vi dogliate, si dolgano*; cond. *mi dorrei*, &c.; imp. subj. *che mi dolessi*, &c.; ger. *dolendosi*; part. past, *dolutosi*; comp. *mi sono doluto, ci siamo doluti*, &c.
Dovere, to owe; *devo, devi, deve, devono, debbo* or *deggio, debbi, debbe, dobbiamo, dovete, debbono, deggiono* or *deono*; pret. *dovetti, dovesti*, &c.; fut. *dovrò*, &c.; no imperative; pres. subj. *che io debba, debba, debba*, or *deggia, deggia, deggia, dobbiamo, dobbiate, debbano* or *deggiano*; cond. *dovrei*; part. past, *dovuto*.
Equivalere, to be equivalent, v. *valere*.
Giacere, to lie down, v. *tacere*.
Intertenere or *intrattenere*, to entertain, v. *tenere*.
Lecere and *licere*, to be permitted or licensed. These verbs have

* Except in the preterite and participle, *assidersi* is not used, but *sedere*

only the third person singular of the present tense of the indicative, *lece* and *lice*, and are merely employed in poetry.

Mantenere, to maintain, v. *tenere.*

Ottenere, to obtain, v. *tenere.*

Parere, to appear; pres. *pajo, pari, pare, pajamo, parete, pajono;* pret. *parvi, paresti,* &c.; fut. *parrò,* &c.; pres. subj. *che io paja,* &c.; cond. *parrei;* part. *paruto* and *parso.*

Persuadere, to persuade; pret. *persuasi, persuadesti,* &c.; part. *persuaso.*

Piacere, to please, v. *tacere.*

Possedere, to possess, v. *sedere.*

Potere, to be able; pres. *posso, puoi, può* or *puote, possiamo, potete, possono;* fut. *potrò,* &c.; no imper.; pres. subj. *che io possa, possa, possa, possiamo, possiate, possano;* cond. *potrei;* part. past, *potuto.*

Presedere, to preside, v. *sedere.*

Prevalere, to prevail, v. *valere.*

Prevedere, to foresee, v. *vedere.*

Provvedere, to provide, v. *vedere.*

Rattenere, to arrest, v. *tenere.*

Ravvedersi, to correct one's self, ref., v. *vedere.*

Riavere, to have again, v. *avere.*

Ricadere, to fall again, v. *cadere.*

Rimanere, to remain; pres. *rimango, rimani, rimane, rimaniamo, rimanete, rimangono;* pret. *rimasi, rimanesti,* &c.; fut. *rimarrò;* imper. *rimani, rimanga, rimaniamo, rimanete, rimangano;* pres. subj. *che io rimanga, rimaniamo, rimaniate, rimangano;* cond. *rimarrei;* part. past, *rimasto* or *rimaso.*

Risapere, to know by hearsay, v. *sapere.*

Risedere, to reside, v. *sedere.*

Ritenere, to retain, v. *tenere.*

Rivedere, to see again, v. *vedere.*

Rivolere, to will again, v. *volere.*

Sapere, to know; pres. *so, sai, sa, sappiamo, sapete, sanno;* pret. *seppi, sapesti,* &c fut. *saprò,* &c.; imper. *sappi, sappia, sappiamo, sappiate, sappiano;* pres. subj. *che io sappia,* &c.; cond. *saprei;* part. past, *saputo.*

Scadere, to decay, to fall off, v. *cadere.*

Sedere, to sit down; pres. *seggo, siedi, siede, sediamo, sedete, seggono;* imper. *siedi, segga, sediamo, sedete, seggano;* pres. subj. *che io segga, segga, segga, sediamo, sediate, seggano;* part. past, *seduto,*

Soggiacere, to be subject, v. *giacere.*

Solere, to be accustomed; pres. *soglio, suoli, suole, sogliamo, solete, sogliono;* imp. *soleva;* pres. subj. *che io soglia, soglia, soglia, sogliamo, sogliate, sogliano;* part. past, *solito.* In the tenses not noticed here, the verb *essere* is used with the participle; as, *io fui solito,* I was accustomed, &c.

Soprassedere, to supersede, v. *tenere.*

Sostenere, to sustain, v. *tenere.*

Spiacere, to displease, v. *piacere.*

Sprovvedere, to leave destitute, v. *vedere.*

Tenere, to hold; pres. *tengo, tieni, tiene, teniamo, tenete, tengono;* pret. *tenni, tenesti,* &c.; fut. *terrò,* &c.; imper. *tieni, tenga, teniamo, tenete, tengano;* pres. subj. *che io tenga, tenga, tenga, teniamo, teniate, tengano;* cond. *terrei,* &c.; part. past, *tenuto.*

Trattenere, to entertain, v. *tenere.*

Travedere, to see double, v. *vedere.*

Valere, to be worth; pres. *vaglio,* or *valgo, vali, vale, vagliamo, valete, vagliono;* pret. *valsi, valesti,* &c.; fut. *varrò,* &c.; imper. *vali, vaglia, vagliamo, valete, vagliano;* pres. subj. *che io valga* or *vaglia,* &c.; cond *varrei;* part. past, *valuto.*

Vedere, to see; pres. *vedo, veggo* or *veggio, vedi, vede, vediamo* or *veggiamo, vedete, vedono* or *veggono;* pret. *vidi, vedesti,* &c.; fut. *vedrò,* &c.; imper. *vedi, veda* or *vegga, vediamo* or *veggiamo, vedete, vedano* or *veggano;* pres. subjunct. *che io veda* or *vegga;* conditional, *vedrei,* &c.; part. past, *veduto* or *visto.*

Volere, to be willing; pres. *voglio,* or *vò, vuoi, vuole, vogliamo, volete, vogliono;* pret. *volli, volesti,* &c.; fut. *vorrò,* &c.; no imperative; pres. subj. *che io voglia,* &c.; cond. *vorrei;* ger. *volendo;* part. past, *voluto.*

IRREGULAR VERBS OF THE THIRD CONJUGATION IN *IRE.*

The regular verbs of this conjugation are as follow:—*Abborrire, acconsentire, bollire, compartire, consentire, convertire, dipartire, dissentire, divertire, divestire, dormire, fuggire, inghiottire, inverdire, investire, mentire, nutrire, partire, pentirsi, perseguire, pervertire, presentire, proseguire, ribollire, rifuggire, ripartire, ripentirsi, risentire, rivestire, seguire, sentire, sfuggire, smentire, sobbollire, sorbire, sortire, sovvertire, svestire, travestire, vestire;* they are all conjugated like *servire* (see this verb page 119). The other verbs in *ire* are either found in the following list, with their irregularities, or are conjugated like *abolire.*

Abolire, to abolish; pres. *abolisco, abolisci, abolisce, aboliamo, abolite, aboliscono;* imper. *abolisci, abolisca, aboliamo; abolite, aboliscano;* pres. subj. *che io abolisca, abolisca, abolisca, aboliamo, aboliate, aboliscano;* ger. *abolendo;* part. past, *abolito.* In the other tenses it follows the reg. verb. *servire.*

Aborrire or *abborrire*, to abhor, may be conjugated like *abolire,* or like *servire,* regular, especially in poetry.

Apparire, to appear, v. *abolire,* but the pret. makes *apparii* or *apparvi;* part. past, *apparito* or *apparso.* It is the same with *comparire.*

Aprire, to open; pret. *aprii* or *apersi, apristi,* &c.; part. past, *aperto.*

Assalire, to assail, v. *salire.*

Assorbire, to absorb, v. *abolire;* but the part. past makes *assorbito* or *assorto.*

Avvenire, to arrive, v. *venire.*

Avvertire, to avert, like *abolire,* or regular.

Benedire, to bless, v. *dire.* [*venire.*

Circonvenire, to circumvent, v.

Comparire, to appear before, v. *apparire.* [struct, v. *instruire.*

Construire or *costruire*, to con-

Contraddire, to contradict, v. *dire.*

Contravvenire, to contravene, v *venire.*

Convenire, to agree, v. *venire.*

Coprire, to cover, v. *aprire.*

Cucire, to sew; pres. *cucio, cuci*, &c.; imp. *cuci, cucia, cuciamo, cucite, cuciano*; pres. subj. *che io cucia*, &c.

Dire, to tell, to say; pres. *dico, dici* or *dì, dice, diciamo, dite, dicono*; imp. *diceva*, &c.; pret. *dissi, dicesti, disse, dicemmo, diceste, dissero*; imper. *dì. dica, diciamo, dite, dicano*; pres. subj. *che io dica*, &c.; ger. *dicendo*; part. past, *detto*.

Discoprire, to discover, v. *aprire*.

Disconvenire, to disagree. v. *venire*.

Discucire, to unsew, v. *cucire*.

Disdire, to deny, v. *dire*.

Divenire, to become, v. *venire*.

Empire, to fill; pres. *empio, empi, empie, empiamo, empite, empiono*; imper. *empi, empia, empiamo, empite, empiano*; pres. subj. *che io empia*, &c.

Escire, to go out, v. *uscire*.

Gire, to go, p., has only the following tenses: *gite*, you go; *giva* or *gìa*, I did go; *givano* or *gìano*, they did go; *gisti*, thou wentest, &c.; *gì* or *giò, gimmo, giste, girono; gite*, go; *che gissi*, &c.; that I might go; *gito*, gone.

Inghiottire, to swallow; as *abolire*; or regular, as *servire*.

Instruire, to instruct, v. *abolire*; but in the pret. it makes *instrussi, instruisti*, &c., or regular, *instruii*, &c.; part. past, *instruito* and *instrutto*.

Interdire, to prohibit, v. *dire*.

Intervenire, to intervene, v. *venire*.

Ire, to go, p.; has only, *ite*, go; *iva*, he went; *ivano*, they went; *iremo*, we shall go; *irete*, you will go; *iranno*, they will go; *ito*, gone.*

Maledire, to curse, v. *dire*.

Morire, to die; pres. *muojo*, or *moro*, in poetry; *mvori, muore*, or *more, muojano* or *moriamo, morite, muojono*; fut. *morirò* or *morrò*, &c.; imper. *muori* or *mori, muoja* or *mora, muojamo* or *moriamo, morite, muojano* or *morano*; pres. subj. *che io muoja, muoja, muoja* or *mora, muojamo* or *moriamo, moriate, muojano* or *muorano*; cond. *morirei* or *morrei*, &c.; part. *morto*.

Nutrire, to nourish, is conjugated as *abolire*; or, as regular, especially in poetry.

Offrire, to offer, v. *aprire*.

Olire, to smell, p.; has only imp. *oliva, olivi, oliva, olivano*.

Pervenire, to attain, v. *venire*.

Predire, to predict, v. *dire*.

Prevenire, to prevent, v. *venire*.

Provenire, to proceed from, v. *venire*.

Redire or *riedere*, to return. This verb, introduced in poetry, has only *riedi*, thou returnest; *riede*, he returns. [*rire*.

Riapparire, to reappear, v. *appa-*

Riaprire, to open again, v. *aprire*.

Ribenedire, to bless again, v. *dire*.

Ricoprire, to cover again, v. *coprire*.

Ridire, to say again, v. *dire*.

Riescire, to succeed; v. *riuscire*.

Rinvenire, to find again, v. *venire*.

Risalire, to ascend again, v. *salire*.

Risovvenire, to recollect, v. *venire*.

Rivenire, to return, v. *venire*.

Riuscire, to succeed, v. *uscire*.

Salire, to ascend; pres. *salgo, sali, sale, saliamo* or *sagliamo, salite, salgono*; imper. *sali, salga, saliamo* or *sagliamo, salite, salgano*; pres. subj. *che io salga, salga, salga, saliamo* or *sugliame, saliate* or *sagliate, salgano*. This verb, as well as its compounds *risalire, assalire, soprassalire*, may be conjugated also like *abolire*.

* *Ire* and *gire* are the same verb; the letter *g* being added in some instances for the sake of a better sound. The prosaic verb for *to go* is *andare*. Ancient writers have made use of *gire* and *ire* in their prose writings also.

Scomparire, to disappear, v. *comparire*. [*venire*.
Sconvenire, to be unbecoming, v.
Scoprire, to discover, v. *coprire*.
Scucire, to unsew, v. *cucire*.
Sdrucire, to rip up, v. *cucire*.
Seguire, to follow; pres. *seguo, segui, segue, seguiamo, seguite, seguono*; imper. *segui, segua, seguiamo, seguite, seguano*; pres. subj. *che io segua, segua, segua, seguiamo, seguite, seguano*. This verb is also conjugated regularly.
Seppellire, to bury, v. *abolire*; but in the part. past, *seppellito* or *sepolto*.
Soffrire, to suffer, pret. *soffrii* or *soffersi*; part. past, *sofferto*.
Sopravvenire, to happen, to come unexpectedly, v. *venire*.
Sovvenire, to succour, v. *venire*.
Sovvenirsi, to remember, ref., v. *venire*.
Svenire, to faint away, v. *venire*.
Udire, to hear; pres. *odo, odi, ode, udiamo, udite, odono*; imper. *odi, oda, udiamo, udite, odano*; pres. subj. *che io oda, oda, oda, udiamo, udiate, odano*.
Venire, to come; pres. *vengo, vieni, viene, veniamo, venite, vengono*; preterit, *venni, venisti*, &c.; future, *verrò*; imper. *vieni, venga, veniamo, venite, vengano*; present subjunctive, *che io venga, venga, venga, veniamo, veniate, vengano*; conditional, *verrei*; part. past, *venuto*.
Uscire or *escire*, to go out; pres. *esco, esci, esce, usciamo, uscite, escono*; imp. *usciva*, &c.; pret. *uscii, uscisti, uscì*, &c.; imper. *esci, esca, usciamo, uscite, escano*; pres. subj. *che io esca, esca, esca, usciamo, usciate, escano*; imp. subj. *che io uscissi*, &c.; cond. *uscirei*, &c.; ger. *uscendo*; part. past, *uscito*.

EXERCISE XVII.

1. A woman throwing stones at some musicians who were giving her a serenade on the part of her lover, an arch wag said to them, "Gentlemen your music has as much power as that of Orpheus, for it attracts the stones, and makes them dance."

2. Some one asked a lame man, who was going to the army as a foot-soldier, why he had not entered into the cavalry? "Because," re-

VOCABUARY.

1. Woman, *donna*; *to* throw, *gettare*; stone, *pietra*; musician, *musico*; to give, *dare*; serenade, *serenata*; on the part, *da parte*; lover, *amante*; arch wag, *motteggiatore*; to say, *dire*; gentleman, *signore*; music, *musica*; force, *forza*; Orpheus, *Orfeo*; for, *poichè*; to attract, *tirare a se*; to make, *fare*; to dance, *ballare*.

2. Some one, *si*; to ask, *chiedere*; lame man, *zoppo*; to go, *andare*; army *armata*; as, *come*; foot-soldier, *fantaccino*; why, *perchè*; to enter, *mettersi*,

plied he, "I am not going to the army to run away."

3. A French general, who was both a jealous man aud a flatterer, said to the Duke d'Enghien, who had just gained the celebrated battle of Rocroi, in the year one thousand six hundred and forty-three, "What will the envious now be able to say of your glory?"—"I know not, indeed," replied he, "I should like to ask you that."—[turn: *it to you.*]

4. The Duke of Maine, when a child, made a great noise in playing. The great Condé, who was in the same apartment, complained of this noise. "Would to God, sir," said the child, "that I made as much as you do!"

5. The Abbé de Vertot had a famous siege to describe. The accounts which he expected being too long delayed, he wrote the history of the siege half according to the little he knew of it, the other half from his own imagination. Unfortunately, the details which he gives of it are at least as interesting as if they were true. At length

cavalry, *cavalleria*; to reply, *rispondere*; to run away, *per fuggire.*

3. General, *generale*; French, *Francese*; a jealous man, *geloso*; a flatterer, *adulatore*; to say, *dire*; duke, *duca*; had gained, *aveva vinto*; just, *poc' anzi*; celebrated battle, *celebre battaglia*; in the year, *nell' anno*; to be able, *potere*; now, *adesso*; envious, *invidioso*; glory, *gloria*; I know not, indeed [render *I know nothing of it*], *non ne so niente*; to like, *volere*; to ask, *domandare.*

4. When a child, *ancor fanciullo*; to make, *fare*; noise, *rumore*; to play, *giuocare*; great, *gran*; same apartment, *medesimo appartamento*; to complain, *dolersi*; would to God, *piacesse a Dio*; that I made, *che io ne facessi*; as much as you do, *quanto voi.*

5. Abbé, *Abate*; famous siege, *assedio famoso*; to describe, *da descrivere*; accounts, *memoria*; to expect, *aspettare*; to delay, *tardare* [render *delaying*]; too long, *troppo lungamente*; to write, *scrivere*; history, *istoria*; half, *metà*; according to, *secondo*; little, *poco*; to know, *sapere*; the other half, *metà*; imagination, *immaginazione*; unfortu-

the accounts arrived. "I am sory for it," said he, but my siege is done."

6. Waller, the English poet, made, in very fine Latin verses, an excellent panegyric on Cromwell, while he was Protector. Charles II having been re-established in the year one thousand six hundred and sixty, Waller presented to him some verses which he had made in his praise. The king having read them, reproached him with having made better (*verses*) for Cromwell. "Sire," answered Waller, "we poets succeed better in fictions than in truths."

7. A wise Arab having dissipated his wealth in the service of a Caliph, that monarch, who was immersed in scenes of pleasure, said to him ironically, "Dost thou know any one who makes a profession of more disinterestedness than thyself?"—"Yes, my lord."—"Who is he?"—"You. I have only sacrificed my fortune; you are sacrificing your glory."

nately, *per disgrazia*; detail, *ragguaglio*; to give, *dare*; at least, *per lo meno*; interesting, *interressante*; true, *vero*; to arrive, *giungere*; at length, *finalmente*; I am sorry for it, *me ne rincresce*; but, *ma*; done, *fatto*.

6. English poet, *poeta Inglese*; fine, *bello*; Latin, *Latino*; verse, *verso*; excellent panegyric, *eccellente panegirico*; while he, *mentre questi*; protector, *protettore*; Charles, *Carlo*; to re-establish, *ristabilire*; in the year, *nell' anno*; to present, *presentare*; to make, *fare*; in his praise, *in sua lode*; king, *re*; to read, *leggere*; to reproach, *rinfacciare a*; with having made, *di averne fatti*; better, *migliore*; for, *per*; we, *noi altri*; to succeed, *riuscire*; better, *meglio*; fiction, *finzione*; truth, *verità*.

7. Wise Arab, *savio Arabo*; to dissipate, *dissipare*; wealth *i suoi beni*; service, *servizio*; caliph, *califfo*; monarch, *monarca*; to immerse, *immergere*; in scenes of pleasure, *nelle delizie*; ironically, *ironicamente*; to know, *conoscere*; any one, *qualcheduno*; profession, *professione*; of more, *di più gran*; disinterestedness, *disinteresse*; than thyself, *di te*; yes, my lord, *sì, signore*; I

8. A beneficent man is the most faithful image of the Divinity, who desires the happiness of men. The Scythians, being pursued by Alexander even to the midst of the woods and rocks they inhabited, said to that conqueror, who was desirous to pass for the son of Jupiter Ammon, "Thou art not a god, since thou doest evil to man."

have only sacrificed *non ho sacrificato che*; fortune, *fortuna*; glory, *gloria*.

8. Man, *uomo*; beneficent, *benefico*; faithful, *fedele*; image, *immagine*; divinity, *divinità*; to desire, *volere*; happiness, *felicità*; man, *uomo*; Scythian, *Scita*; to pursue, *inseguire*; even to the midst of, *fino in mezzo a*; wood, *bosco*; rock, *rupe*, f.; to inhabit, *abitare*; to say, *dire*; conqueror, *conquistatore*; to be desirous, *v ere*; to pass, *passare*; so- *glio*; Jupiter Ammon, *Giove Ammone*; god, *dio*; si ce, *poichè*; to do, *fare*; evil, *male*; to man, *agli uomini*.

LESSON XVIII.

ON THE DIFFERENT MODES OF RENDERING THE ITALIAN PARTICLE *SI*, WHEN USED AS THE NOMINATIVE TO A VERB, SIGNIFYING *PEOPLE*, *THEY*, *SOME ONE*, OR *IT*; OR BEFORE A VERB PASSIVE.

In Italian the particle *si*, being used with a verb in the active sense, the verb must be made to agree with the following noun, and the phrase be either active or passive in English. Ex.: *si teme la povertà*, one fears poverty, (or) poverty is feared; *si cercano le ricchezze*, people seek after riches, or, riches are sought after.

Observe that, in the simple tenses, the relative pronouns are suppressed in Italian, being understood when the particle *si* is used. Ex.: *si dice*, it is said, (or) one says so; *si fa*, it is done, (or) one does so; *si conoscono*, they are known, (or) people know them; *si lusingano*, they are flattered, (or) people flatter them.

Whenever the personal pronouns are used with the

particle *si* they are placed before it, as *mi si dice*, I am told, (or) they tell me so; and not *si mi dice*. It would be still better to say, *mi vien detto*, I have been told, &c.

When there is a negation, it invariably precedes the particle *si*, and the pronouns.—Ex.: *non si dice*, it is not said, (or) they do not say so; *non mi si dice*, (or) *non mi vien detto*, I am not told, (or) they do not tell me so; *non se ne parla*, it is not spoken of, (or) people do not speak of it.

Observe, that *si* before *ne* is always changed into *se* whether the phrase be affirmative or negative. The verb is sometimes used in the third person plural, without *si* being expressed; as, *dicono che avremo la guerra*, it is said we shall have war, (or) they say we shall have war.

Frequently the phrase is turned into the passive voice in Italian, by using the verbs *essere* or *venire* with the past participle of the following verb, and may be expressed in English by the active or passive voice.—Ex.: *sono aspettato*, they expect me, (or) I am expected; *ecco le mercanzie che gli sono state domandate*, here are the goods they requested of him, (or) that have been requested of him.

The pronouns, *me of it*, *thee of it*, *him of it*, *us of it*, *you of it*, *them of it*, either expressed or understood, are rendered in Italian by *mene*, *tene*, *gliene*, *cene*, *vene*, *neloro*.—Ex.: *me ne hanno promesso*, they have promised me some, (or) I am promised some (*of it understood.*) *Te ne sarà parlato*, they will speak to thee of it, (or) thou wilt be spoken to about it; *gliene vengono promessi*, they promise him some, (or) he is promised some (*of them understood.*) *Ce ne viene scritto*, they write to us of it, (or) we are written to about it; *ve ne sarà scritto*, they will write to you of it, (or) you will be written to about it; *ne sarà parlato loro*, some one will speak to them of it, (or) they will be spoken to about it.

In the compound tenses, the auxiliary verb *essere* is always used, whether the verb be accompanied by a pronoun or not.—Ex.: *è stato detto*, some one has said so, (or) it has been said; *è stato scritto*, some one has written so, (or) it has been written; *mi è stato detto*, some one has told me so, (or) I have been told so; *mi è stato*

scritto, some one has written to me so, (or) it has been written to me.

One-here and *one-there* are rendered by *vi si* or *ci si*, by placing the adverbs *vi* or *ci* before the pronoun *si*.—Ex.: *vi si vede molta gente*, one sees there a great many people, (or) a great many people are seen there; *ci si vedono molte persone*, one sees a great number of persons here, (or) a great number of persons are seen here.

One, *they*, &c. before the reflective pronouns, *one's-self*, *himself*, *themselves*, &c. are expressed by *uno*, *taluno*, *alcuno*, *altri*, *taluni*, *alcuni*, or *noi*, according to the sense of the phrase.—Ex.: *uno*, *taluno*, *alcuno*, or *altri si lusinga*, one flatters one's self; *alcuni*, or *taluni si lusingano*, some, or they flatter themselves; *noi ci lusinghiamo*, we flatter ourselves, and not *si si lusinga*.

Uno, *taluno*, *altri*, &c. may also be employed without the reflective pronoun *si*.—Ex.: *uno*, *taluno*, *si crederebbe*, or *altri crederebbe*, one would believe, &c.

Observe that there are phrases in Italian which would become ambiguous if the pronoun *si* were used to express *one*, *people*, *they*, &c. In such cases it will be necessary to use the auxiliary verb *essere* with the past participle of the following verb, or to put the verb in the third person plural, without expressing the pronoun *si*.—Ex.: *sono lusingati*, (or) *li lusingano*, they are flattered, (or) people flatter them; *è amato*, (or) *l'amano*, he is loved, (or) they love him; *è desiderato*, (or) *lo desiderano*, he is desired, (or) they desire him; and not *si ama*, *si lusingano*, because it might be understood, *he loves himself they flatter themselves*.

The pronoun *si* frequently gives a passive sense to a phrase in Italian, and replaces the verb *essere* followed by a past participle.—Ex.: *la virtù si ama*, (or) *è amata da tutti*, virtue is loved by every one; *l'onestà si pregiava* (or) *era pregiata da loro*, honour was esteemed by them; *commanda che da tutti si levi*, (or) *sia levato un grido*, he orders that a cry be uttered by all, (or) that they should all shout aloud, &c.

EXERCISE XVIII.

1. People may entertain different opinions, and not love each other the less for it. A diversity of sentiments tends to enlighten; (*turn*) *makes that one may enlighten one's-self*) and friendship causes one to endure contradiction.

2. The pleasure of revenge is not enjoyed (*turn*) *one does not enjoy*) with impunity; one soon feels that this cruel pleasure is not made for the heart of man; and that we punish ourselves by hating others. (*turn*) *one punishes one's-self.*

3. If any one blames himself, others (*of it*) believe more than he says: if any one praises himself, they believe nothing of it.

4. It is said of the French, that they appear to be the only people who know well the short duration of life; for in France everything is done with so much promptitude, that it may be (*turn*) *one would say that*) the French persuade them-

VOCABULARY.

1. To entertain, *avere*; opinion, *opinione*; different, *differente*; to love one's-self, *amarsi*; less, *meno*; diversity, *differenza*; sentiment, *sentimento*; to tend, *fare*; makes that one, *fa che uno*; to enlighten, *illuminarsi*; friendship, *amicizia*; causes one, *fa che si*; to endure, *sopportare*; contradiction, *contradizione.*

2. To enjoy, *godere*; with impunity, *impunemente*; pleasure, *piacere*; revenge, *vendetta*; to feel, *sentire*; soon, *presto*; cruel, *crudele*; to make, *fare*; for, *per*; heart, *cuore*; man, *uomo*; to punish, *punire*; to hate, *odiare.*

3. If, *se*; to blame one's-self, *biasimarsi*; another, *altro*; of it, *ne*; to believe, *credere*; more than, *più di quel che*; to say, *dire*; he says, *non se ne dice*; to praise one's-self, *lodarsi*; nothing, *niente.*

4. French, *Francese*; to appear, *sembrare*; only people, *solo*; to know, *co-* *scere*; well, *bene*; short, *co*; duration, *durata*; *ie*, *vita*; for, *poichè*; France, *Francia*; to do, *farsi*; with, *con*; promptitude, *prestezza*; to say, *dirsi*; one would say that,

selves they have but one day to live.

5. Some persons were amusing themselves at the house of a lady, in finding out ingenious dissimilarities between one object and another. "What difference," said the lady, "could one find between me and a watch?" — "Madam" (*to her*), replied Mr. M****, "a watch points out the hours, and in your company one forgets them."

6. Some one reciting to another the injurious things that were said of him: "They would not have been said," replied he, "if it had not been thought that thou wouldst be [turn, *thou wast*] very glad to hear them."

7. Some one having asked Cato, why, having so well merited of the Republic, they had not erected statues to him: "I prefer," replied he, "being asked that question, than in

che si derebbe che; to persuade one's-self, *persuadersi*; they have but *non aver che*; day, *giorno*; to live, *da vivere*.

5. Some persons, *alcune persone*; to amuse one's self, *divertirsi*; at the house of, *in casa di*; lady, *signora*; to find out, *a cercare*; dissimilarity, *differenza*; ingenious, *ingegnoso*; between, *fra*; object, *oggetto*; to be able, *potere*; to find, *trovarsi*; watch, *oriuolo*; madam, *signora*; to answer, *rispondere*; to point out, *indicare*; hour, *ora*; and in your company, *e presso di lei*; to forget, *dimenticare*.

6. Some one, *qualcheduno*; to recite, *riferire*; injurious thing, *ingiuria*; that were said, *che si dicevano*; they would not have been said, *non si sarebbero dette*; if it had not been thought, *se non si fosse creduto*; glad, *contento di*; to hear, *ascoltare*.

7. Some one, *qualcuno*; to ask, *domandare*; Cato, *Catone*; why, *perchè*; so well, *così bene*; to merit, *meritare*; of the Republic, *dalla Repubblica*; to erect, *erigere*; they had erected, *avrebbero state erette*; statue, *statua*; to prefer, *amare meglio*; being asked, *che gli si faccia*; question, *do-*

one were to ask of me why they had been erected" (*to me*).

manda; than, *che*; if one were to ask of me, *se mi si domandasse*; why, *perchè*. they had been erected, *me ne sono state erette.*

LESSON XIX.

ON ADVERBS, PREPOSITIONS, CONJUNCTIONS, AND INTERJECTIONS.

THE adverb serves to explain the manner or the circumstances of the thing spoken of.

There are several kinds of adverbs, namely, of time, of place, of quantity, &c.; as *ora*, or *adesso*, now; *jeri*, yesterday; *mai*, never; *sempre*, always; *dove*, where; *quì*, *quà*, here; *costì*, *costà*, or *là*, there; *quanto*, how much; *poco*, little; *molto*, much; *troppo*, too much, &c.

Observe, that the adverbs of place, *here*, *there*, are rendered in Italian by *quì*, *quà*, *costì*, *costà*; but *quì* and *costì* are employed with verbs of repose, and *quà*, *costà*, with verbs of movement. It should also be observed, that *quì*, *quà*, mark the place where the person is who speaks; and *costì*, *costà*, the place where the person is to whom one speaks.

There are many adverbs in *mente*, which are formed from adjectives. When the adjective ends in *o*, that letter is changed into *a*, which forms the feminine adjective, and *mente* added to form the adverb; as, *ricco*, *ricca*, rich; *riccamente*, richly; *certo*, *certa*, certain; *certamente*, certainly.

When the adjective ends in *e*, *mente* alone is added to it: as, *grande*, great; *grandemente*, greatly; *diligente*, diligent; *diligentemente*, diligently. If the adjective terminates in *le* or *re*, the *e* must be omitted, and *mente* added; as *fedele*, faithful; *fedelmente*, faithfully; *particolare*, particular; *particolarmente*, particularly.

Sometimes the adjective is used instead of the adverb; as, *io vi parlo chiaro*, for *vi parlo chiaramente*, I speak to you distinctly.

Adverbial expressions may be formed with the preposition *a* united to an adjective or an adverb. Ex.: *un*

uomo alla buona, a man without ceremony; *fare alla peggio*, to do one's worst; *fare alla meglio*, to do one's best.

Prepositions mark the relation which things have with each other.

The prepositions *at*, *to*, relating to a person's residence, are generally rendered by *dal*, *dallo*, *dalla*, *dai*, *dagli*, *dalle*, if they are followed by an article or a possessive pronoun, which in Italian requires the article; and by *da*, when they are not followed by any article.—Ex.: *vado dal principe*, I am going to the prince's (house understood;) *è andato dal suo mercante*, he is gone to his tradesman's; *è venuto a casa mia*, he came to my house.

If these prepositions are employed after the verbs of repose, they are often rendered by *in casa*, which signifies, at home, or in the house, &c. and by *presso* and *appresso*, when they have the signification of *near* or *among*.—Ex.: *sta in casa di suo zio*, he lives at his uncle's, or with his uncle; *sto tutto il giorno in casa*, (*mia* being understood,) I am all day at home; *era l'uso presso i Greci e i Romani*, it was the custom among the Greeks and Romans.

To render in Italian, *I am going home*, *thou art going home*, *he is going home*, &c. it is necessary to say, *vado a casa*, or *a casa mia*, *tu vai a casa*, or *a casa tua*, *egli va a casa*, or *a casa sua*, &c. and not *vado da me*, *tu vai da te*, *egli va da se*, &c. because the preposition *a* is preceded in those instances by a verb of movement.

The preposition *da* is rendered in English by *as* or *like*.—Ex.: *vestito da contadino*, dressed as or like a peasant. This peposition sometimes signifies *nearly* or *about*.—Ex.: *visse da cent' anni*, he lived nearly a hundred years; *ha da due milioni di capitale*, he has about two millions of capital.

Sometimes it leaves a verb to be understood; as, *queste sono azioni da bastonate*, that is, *da meritar bastonate*, those are actions which deserve a good beating. It signifies also *avanti*, before; as, *Io passava spesso da casa sua*, I often passed before his house. It is likewise employed to express the use of a thing; as, *berretta da notte*, night-cap; *scatola da polvere*, powder-box, &c. In af-

firmations and oaths, *da* has a reference to the quality and character of the person who speaks; as, *ti giuro da galantuomo, ch'io non l'ho veduto*, I declare to thee as an honest man, or on the faith of an honest man, that I have not seen him.

The preposition *a* indicates the end or term to which the action of a verb, or an idea is directed, as will appear by the following examples: *le ponemmo l'occhio a dosso*, we fixed our eyes on her; *stare a capo chino*, to remain with one's head hung down; *cadere a piombo*, to fall perpendicularly; *andare al bujo*, to walk in the dark; *fare all' amore*, to make love; *sapere a memoria*, to know by heart; *recitare a mente*, to recite by memory; *appoggiarsi ad uno*, to lean on any one; *darsi a conoscere*, to make one's-self known; *andare alla lunga*, to procrastinate; *accanto al fuoco*, by the fire-side; *dirimpetto al palazzo*, opposite the palace, &c.

The preposition *in* points out the state of being, time or manner of acting.—Ex.: *lo farete in quattro dì*, you will do it in the space of four days; *sbarcarein terra*, to land; *recare intavola*, to bring on the table; *guardar in viso*, to look one in the face; *stare in piedi*, to stand upright; *inquesto mentre*, during this interval; *un anello in dito*, with a ring on one's finger, &c.

The preposition *per*, *for*, or *in order to*, indicates the motive or intention.—Ex.: *per più giorni*, for several days; *essere per istrada*, to remain in the street; *per amor di lei*, for her sake; *me ne rincresce per amor tuo*, I am sorry for it on your account; *si spaccia per dotto*, he pretends to be learned; *mandare per uno*, to send for any one; *andare per vino*, to go and fetch some wine; *andare per i fatti suoi*, to attend to one's business; *egli sta per cadere*, he is on the point of falling, &c.

The preposition *con* or *col*, *with*, points out the means by which any thing is done.—Ex.: *parlare con voce bassa*, to speak with a low voice; *il modo con cui l'ha fatto*, the way in which he has done it; *dove andate con questo tempo?* where are you going in such weather as this? *percuotere col piede*, to stamp with one's foot; *chiudere con chiave*, to lock up, &c.

The prepositions *su* and *sopra*, *on* or *upon*, mark ele-

vation or tendency towards a certain point.—Ex.: *sul far del giorno*, at the point of day; *sul tramontar del sole*, at sun-set; *su per le scale*, up stairs; *in sull' ora del desinare*, towards dinner time, &c.

The prepositions *fra* and *tra*, *within*, *amidst*, or *between*, denote an idea of a transverse position; but their compounds *infra*, and *intra*, denote an additional idea, that of containing.—Ex.: *è nascoso fra l'erba*, it is concealed in the grass; *partirò fra due giorni*, I shall set out within two days; *io diceva fra me*, I said within myself; *infra gli alberi*, amidst the trees; *tra una volta e l'altra*, between one time and another, &c.

Lastly the prepositions *fino* and *sino*, and their compounds *infino* and *insino*, *even to*, or *from*, and *as far as*, indicate the most distant extremity, with an idea of excess or effort.—Ex.: *vengo fin da Roma*, I come even from Rome; *sin* or *infin lassù o quaggiù*, as far as up yonder, or down yonder, &c.

Each preposition requires after it some particular case or cases, either the genitive, dative, or ablative, *di*, *a*, or *da*, as they are marked in the following list; it may be observed that some of these prepositions govern the genitive of the person, and the dative or accusative of the place or thing.

Accanto, dat.	Near, just by.
Allatto, gen. dat.	Aside, by the side of.
Attorno, gen. dat.	Around.
Appresso, gen. dat.	Near, hard by.
Avanti, dat. acc.	Before.
A seconda, gen.	According to.
Circa, dat. acc.	Concerning.
Contro, gen. dat. acc.	Against.
Davanti, dat. acc.	Before, opposite to.
Dentro, gen. dat acc,	Within.
Dinanzi, dat. acc.	Before, in presence of.
Dopo, gen. dat. acc.	After, since, behind.
Di quà, abl.	Here, on this side.
Di là, abl.	Beyond, on that side.
Dietro, dat. acc.	Behind, after.
Di sotto, gen. dat. acc.	Beneath, under.
Di sopra, gen. dat. acc.	Above, upon.
Dirimpetto, dat.	In front of, facing.
Discosto, abl.	Distant, far from.
Entro, gen. dat. acc.	Within.

Eccetto, eccettuato, acc.	Excepted.
Fuori, gen.	Out, without.
Fra, gen. acc.	Between, among.
Fino, dat.	Even to, as far as.
Giusto, dat. acc.	According to.
Incontro, gen. dat.	Against.
In mezzo, gen. dat.	In the middle.
In faccia, dat.	In front of, opposite.
Innanzi, dat. acc.	Before, in presence of.
Incirca, dat. acc.	About, near.
Insino, infino, dat.	Till, as far as.
Intorno, gen. dat.	About, near.
In rispetto, dat.	In comparison of.
Lontano, lungi, abl.	Distant, far from.
Lungo, acc.	Along, near.
Oltre, dat acc.	Besides, beyond.
Presso, gen. dat. acc.	Near, nigh, among.
Per entro, gen. dat. acc.	Within.
Prima, gen.	Before, in time.
Per rispetto, dat.	For the sake of.
Rispetto, dat.	With regard to.
Senza, gen. acc.	Without.
Secondo, acc.	As, according to.
Sotto, gen. dat. acc.	Under, with.
Sopra, gen. dat. acc.	Over, upon, on.
Vicino, gen. dat.	About, near.
Verso, gen. acc.	Towards.

The conjunctions serve to unite phrases. Observe, that *benchè, quantunque,* although; *affinchè,* to the end that; and *purchè,* provided; constantly govern the subjunctive mood in Italian.

When the adverbs *also, even, likewise,* are used to indicate a repetition of an action or any addition thereto, they are expressed in Italian by the following conjunctions *anche pure,* or by the adverbs *anco,* or *ancora, parimente.*—Ex.: *v'andrò anch'io,* I will go there also; *sei ricco tu pure,* thou also art rich; *mi ha data parimente un' incumbenza,* he has likewise given me a commission; *gli animali, ed anco le piante erano nel numero delle divinità egiziane,* animals, and even plants were among the number of the Egyptian divinities.

When the conjunction *therefore,* marks the cause or result of any previous action, it is expressed by *perciò, onde, laonde, però, quindi a che, per la qual cosa.*—Ex.: *avete mangiato troppo, perciò digirete male,* you have eaten too much, therefore your digestion is bad; *quindi è*

che, invece di essere amato, è odiato, therefore instead of being loved, he is hated; *bisogna esser grato, onde egli è grato,* it is a duty to be grateful, therefore he is grateful, &c.

The interjection serves to express an emotion of the soul; as joy, anger, grief, fear, &c.—Ex.: *Oh me felice!* how happy I am! *Bravo! bravo!* excellent! well done! *Su via!* let us go! *Animo!* take courage! *Guai a voi!* woe to you! *Ohimè!* alas! *Oibò!* fie! *Deh, eh!* hey! *Zitto! zitto!* hush! hush! *Sfortunato me! disgraziato mè!* how unfortunate I am! *Deh! ditemelo!* ah! pray tell it me.

Observe, that the Italians use the interjection *bravo,* as an adjective, for they say in the masculine, *bravo, bravissimo,* very well; in the feminine, *brava, bravissima;* in the masculine plural, *bravi, bravissimi;* in the feminine plural, *brave, bravissime.* Remark also, that *zitto,* is likewise an adjective, as *state zitti,* be ye silent, &c.

EXERCISE XIX.

1. The miser ardently desires wealth.

2. Affection towards parents is the foundation of all virtues.

3. A good man easily forgets an injury; but is particularly mindful of a benefit.

4. He who is far from the eye, is far from the heart; or (proverbially) out f sight, out of mind.

5. Men fluctuate con-

VOCABULARY.

1. Miser, *avaro*; to desire, *desiderare*; ardent, *ardente*; wealth, *ricchezze*

2. Affection, *affetto*; parent, *parente*; foundation, *fondamento*; all, *tutto*; virtue, *virtù.*

3. Good man, *uomo dabbene*; to forget, *dimenticare*; easy, *facile*; injury, *male*; but, *ma*; to be mindful, *ricordarsi*; particular, *particolare*; benefit, *benefizio.*

4. He who, *chi*; the eye, *occhio*; the heart, *cuore.*

5. To fluctuate, *ondeggiare*; continual, *continuo*;

tinually between hope and fear.

6. There is nothing more agreeable than to be in the midst of one's friends.

7. Nothing is more insupportable than to have before one an object which annoys us.

8. The ambitious man never looks behind him.

9. Mutual benevolence is the great tie of human society; without it, life is troublesome, full of dread and anxiety.

10. The Spartans used to say that the most timid, with respect to the laws, were the most courageous against their enemies; on which account they had a temple consecrated to Fear, near the place where the magistrates assembled.

11. Among common men, the number of friends increase with wealth; among men of letters, one knows only, by the number of enemies, the degree of esteem of which one is worthy.

12. Scipio Nasica must

hope, *speranza*; fear, *timore*.

6. Agreeable, *piacevole*; than to be, *che l'essere*; friend, *amico*.

7. Insupportable, *insoffribile*; object, *oggetto*; to annoy, *esser di fastidio*.

8. Ambitious man, *ambizioso*; to look, *guardare*; never, *mai*; behind, *dietro*.

9. Benevolence, *benevolenza*; mutual, *scambievole*; great tie, *gran legame*; society, *società*; human, *umano*; life, *vita*; troublesome, *nojoso*; full, *pieno*; dread, *timore*; anxiety, *inquietudine*.

10. Spartans, *Spartano*; to say, *dire*; timid, *timido*; law, *legge*; courageous, *coraggioso*; enemy, *nemico*; on which account, *per questo*; temple, *tempio*; consecrated, *consacrato*; place, *luogo*; where, *dove*; to assemble, *radunare*; magistrate, *Eforo*.

11. Among, *presso*; common, *ordinario*; number, *numero*; friend, *amico*; to increase, *crescere*; wealth, *fortuna*; man of letters, *letterato*; to discover, *conoscere*; only, *solamente*; enemy, *nemico*; degree, *grado*; esteem, *stima*; worthy, *degno*.

12. Must, *bisognava che*;

have been a very honorable man; since the oracle answered, that the mother of the gods wished to take up her abode in his house.

13. Alexander conducted himself towards Porus rather as a friend than as a conqueror.

14. When Alexander marched towards Syria, many of the kings of the East came to meet him.

15. Carthage is situated over-against Italy. That city often made war against the Romans, but was at last entirely destroyed.

16. The ancient limits of France were on this side the Alps, beyond which the valiant Prince Eugene beat his enemies.

17. Before the time of Peter the Great, the Russians were plunged in barbarism. Recently the arts and sciences have begun to flourish among them.

18. There are some fine buildings along the Thames.

Scipio Nasica, *Scipione Nasica*; have been, *fosse*; honorable, *onesto*; since, *poichè*; oracle, *oracolo*; to answer, *rispondere*; mother, *madre*; god, *dio*; to wish, *volere*; to take up one's abode, *alloggiarsi*.

13. Alexander, *Alessandro*; to conduct one's self, *condursi*; Porus, *Poro*; rather, *piuttosto*; as, *da*; conqueror, *vincitore*.

14. When, *quando*; to march, *marciare*; Syria, *Siria*; many, *molti*; king, *re*; East, *Oriente*; him, *gli*; to come to meet, *venir incontro*.

15. Carthage, *Cartagine*; situated, *situato*; over-against, *in faccia*; Italy, *Italia*; city *città*; to make, *fare*; often, *spessò*; war, *guerra*; Roman *Romano*; at last, *alla fine*; entirely, *interamente*; to destroy, *distruggere*.

16. Ancient, *antico*; limit *limite*; France, *Francia*; Alps *Alpi*; valiant, *valoroso*; prince, *principe*; Eugene, *Eugenio*; to beat, *battere*.

17. Peter, *Pietro*; Great, *Grande*; Russian, *Russo*; plunged, *immmerso*; barbarism, *barbarie*; recently, *da qualche tempo in qua*; art, *arte*; science, *scienza*; to begin, *cominciare*; to flourish, *fiorire*.

18. Fine, *bello*; building, *edifizio*; Thames, *Tamigi*.

LESSON XX.

ON EXPLETIVE PARTICLES, AND WORDS WHICH ARE SUSCEPTIBLE OF ABBREVIATION AND AUGMENTATION.

On Expletive Particles.

Via, away, is sometimes placed after the verbs *andare, condurre, fuggire, gettare, torre;* as *andar via, condur via*, to go away, to lead away, &c. It serves to give more expression and more force to a discourse, and sometimes it changes the sense.—Ex.: *portalo*, carry it; *portalo via*, take it away.

Via più, or *vie più*, signifies *much more*.—Ex.: *Quest' uomo è via più*, or *vie più dotto che saggio*, this man is much more learned than wise.

Pure is also occasionally employed to give more energy to the phrase: as, *dite pure*, do say, or, you have only to say, *andate pure*, go, go, get away; *date pure*, pray give or, do give.

It is the same with *poi;* as, *Oh! questo poi non è vero*, Oh! that is not true.

Altrimenti is also sometimes expletive; as, *Io non so altrimenti chi egli sia*, neither do I know who he is.

It is the same with respect to *bello;* as, *bell' e fatto*, it is done, it is completed; *di bel nuovo*, anew, over again; *a bello studio, a bella posta*, designedly, expressly, intentionally, &c.

Forse, già, mai, serve also very often to give more force to the discourse; as, *credete forse ch'io m'inganni?* What! do you think that I am mistaken? *Io non credo già*, I do not, or cannot believe it; *che è questo mai*. whatever is that? *che dite mai?* what is it you say then? *Già* sometimes means *formerly*.—Ex.: *già suoi compagni or suoi ministri in guerra*, formerly his companions now his subordinates in war. (*Tasso.*)

Sometimes *mai sempre*, or *sempre mai*, are substituted for *sempre*, always; and *maisì, maino*, for *sì, no;* yes, no.

Frequently *con esso lui, con esso lei, con esso noi, con esso voi, con esso loro*, are used to express *with him, with her, with us, with you, with them*, where *esso* is merely

expletive, and serves for the two genders and the two numbers. *Con esso meco, con esso teco, con esso seco,* or simply, *con meco, con teco, con seco,* are sometimes even made to signify, *with me, with thee, with him, with her, with them;* in which cases the words *con esso* are merely expletives; for *meco, teco, seco,* of themselves signify, *with me, with thee, with him, with her.*

Mi, ti, ci, vi, si, ne, or *me, te, ce, ve, se,* often serve as expletives: as, *Io mi credeva che voi foste Italiano,* I thought you were an Italian; *desidero che tu ti rimanga con noi,* I wish you to remain with us; *ella se ne partì,* she departed, or went away; *egli se la vive assai lietamente,* he leads a very gay life. In this last phrase *la* is also expletive.

Egli, ei, or *e'*, and *ella,* are also sometimes employed in the discourse as expletives; as, *egli non erano ancora quattr' ore,* it was not yet four o'clock; *ella non andrà sempre così,* it will not always go on so. Observe, that it may be likewise said, *non erano ancora quattr' ore, non andrà sempre così;* but the expletives *egli* and *ella* add great force to the expression.

It should be observed, that the Italians sometimes repeat the personal pronouns, to give more grace and energy to the discourse; as, *qual donna canterà, s' i' non cant' io?* (Bocc.) what lady will sing, if I do not sing?

ON ELISIONS AND ABBREVIATIONS.

In words ending in *a* that vowel is not suppressed before consonants; and therefore one must not say, *una fier novella,* for *una fiera novella,* a terrible piece of news.

Ora, now, is to be excepted, together with it is compounds; as *allora, then; talora, sometimes; finora, until now; ancora, again,* &c. and likewise the word *suora,* when it supplies the place of an adjective, and immediately precedes its substantive; as, *suor Cecilia,* sister Cecilia; *suor Rosalia,* sister Rosalia.

Words ending in *e* not accented, admit of the elision before a vowel; as, *oltr' a dieci anni,* for *oltre a dieci*

anni, upwards of ten years; *s'io vi vedo*, for *se io vi vedo*, if I see you; but if the final *e* be preceded by a *c* or a *g*, it does not admit of the elision, except when the following word begins with an *e*. Therefore one must not say *dolc' amico*, *piagg' amene*, but *dolce amico*, dear friend, *piagge amene*, charming banks, in order not to change the pronunciation of *ce* into *ca*, and of *gge* into *gga*.

Words ending in *e* not accented, also admit the elision before consonants, when the *e* final is preceded by one of these three letters, *l*, *n*, *r:* as, *il sol nascente*, for *il sole nascente*, the rising sun; *il ben vostro*, for *il bene vostro*, your property; *il parer mio*, for *il parere mio*, my opinion, &c.

If the next word begin with an *s* followed by another consonant, the elision must not take place; and therefore they say, *il sole splendente*, the shining sun; *un bene straordinario*, an extraordinary good; *un parere strano*, a strange opinion; and not *il sol splendente*, &c. Yet this rule must not be followed, when, by making the elision, any unpleasant harmony would occur, as in this phrase, *l'arte del bene scrivere*, the art of writing well; it should be, *l'arte del ben scrivere*.

Observe that, to employ the elision, it is necessary the consonants *l*, *n*, *r*, should be single, and not be preceded by any other consonant.

The plural nouns which end in *e* do not admit of any elision: we must not say, *pen gravi*, *bram ragionevoli;* but *pene gravi*, heavy penalties; *brame ragionevoli*, reasonable desires, &c.

The plural nouns which end in *li*, and *ni*; as *veli*, veils; *mani*, hands, &c. do not admit the elision. We must however except *tali* and *quali*; the plurals of *tale*, *quale*, *such*, *what*, they being sometimes changed by abbreviation into *tai*, *quai*, before consonants; as, *tai persone*, such persons; *quai cose*, what things!

Grande, before a consonant, drops the last syllable in both genders and both numbers, when it is used as an adjective, and immediately precedes a substantive which begins by a consonant, provided it be not an *s* followed by another consonant; as *gran palazzo*, a great palace;

gran palazzi, great palaces; *gran sala*, a great hall; *gran sale*, great halls.

Frate also loses its last syllable before a consonant, when it is used as an adjective, and immediately precedes the substantive; as *fra Gerolamo*, brother Jerome; *fra' Bonifacio*, brother Boniface, &c.

Words ending in *gli* and *ci* do not admit the elision, except before an *i*; as, *quegl' intervalli*, those intervals; *dolc' inganni*, pleasant illusions; but it is not proper to write *quegl' amori*, those loves; *dolc' amplessi*, sweet embraces; but *quegli amori*, *dolci amplessi*, &c.

We frequently find *ei*, and sometimes *e'*, for *egli*; *he*, the personal pronoun of the third person; as, *ei* or *e' mi disse*, he told me: but *ei* or *e'* must not be used before a word beginning with a vowel, nor before an *s* followed by another consonant.

Words ending in *o*, which have before that vowel one of the three following consonants, *l*, *n*, *r*, frequently require the elision, provided those consonants are single, and not preceded by another consonant; as, *ciel sereno*, a serene sky; *pien senato*, a full senate; *leggier vento*, a light wind; for *cielo sereno*, *pieno senato*, *leggiero vento*. Observe, that *chiaro*, clear; *raro*, rare; *nero*, black; *oscuro*, dark; and some other similar words, do not admit of abbreviation.

Capello, *bello*, *quello*, *fratello*, and some others, lose in the singular the syllable *lo*, when they immediately precede a word which begins by a consonant provided it be not an *s* followed by another consonant: as, *capel biondo*, white hair; *bel volto*, a fine face; *quel libro*, that book; *fratel maggiore*, eldest brother. Observe, that the plural of *bello*, *quello*, is *bei* or *be'*, *quei* or *que'*, before consonants; and *begli*, *quegli*, before vowels and words which begin with an *s* followed by another consonant; as, *bei* or *be' capelli*, fine hair; *quei* or *que' libri*, those books; *begli occhi*, fine eyes; *quegli amori*, those loves; *begli spiriti*, ingenious minds; *quegli studj*, those studies.*

The first person singular of the present indicative end-

* It sometimes happens that *fratei* is employed for *fratelli*, brothers; *capei*, or *capegli*, for *capelli*, hair.

ing in *o*, does not admit of an elision: and one must therefore say, *io perdono*, I pardon; *io mi consolo*, I console myself, &c. It is for this reason that the celebrated verse of Tasso has been criticised:

Amico, hai vinto. Io ti perdon: perdona.
Friend, thou hast conquered. I pardon thee; pardon me.

Sono, the first person singular, and the third person plural, of the present indicative of the verb *essere*, is excepted from the preceding rule; for, one may say, *io sr pronto*, I am ready; *eglino son venuti*, they are come; instead of *io sono pronto*, *eglino sono venuti*.

Santo, before a vowel, loses the letter *o;* as, *Sant' Antonio*, Saint Anthony, &c. Before a consonant, it loses the last syllable, when it is used as an adjective, and immediately precedes a proper name; as, *San Pietro*, Saint Peter, &c. But, if the noun begin with an *s*, followed by another consonant, no abbreviation is made; and they say, *Santo Stefano*, Saint Stephen, &c.

As an exception to the above rule, the word *Santo* is used without an elision before the words *Dio* and *Padre* in the two following phrases: *Santo Dio*, Great God! *il Santo Padre*, the Holy Father.

The feminine *Santa* is likewise used thus: *Santa Maria*, Saint Mary; *Sant' Anna*, Saint Ann; *Santa Stefana*, Saint Stephana.

The pronoun *chi*, *who;* is not susceptible of any elision.—Ex.: *chi è là?* who is there? and not *ch' è là?*

Words having an accent on the last vowel do not admit of the elision: we must not therefore say, *and' in campagna*, for *andò in campagna*, he went into the country; *nè voi n' io*, for *nè voi nè io*, neither you nor I, &c. An exception must be made of the compounds of *che;* as *benchè*, although; *perchè*, because, why; *poichè*, since, as; *purchè*, provided that, &c.; which may have an elision before a vowel, though ending in *è* accented.

Words which have a dipthong, for the last syllable; as, *nebbia*, a fog; *empio*, impious, &c. are not susceptible of abbreviation. The Tuscans, notwithstanding, say and write, *Anton Maria*, for *Antonio Maria; Anton Francesco*, for *Antonio Francesco*.

Observe, as a general rule, that no abbreviation is made in words which terminate the sense of a discourse, or on which a slight pause is made; but in such words only as are necessarily pronounced together. For instance, we may say, *Il decim' anno essendo passato*, the tenth year being passed; but we must not say, *l'anno decim' essendo passato*, for *l'anno decimo*.

ON AUGMENTATIVES.

There are some words which are susceptible of augmentation, such as those which begin with an *s* followed by another consonant, to which an *i* is added at the commencement, when they are preceded by the prepositions *in*, *con*, *per*, or by the negative particle *non*. Thus, instead of saying *in stato*, *con studio*, *per sbaglio*, *non scherzate*, they say *in istato*, in condition; *con istudio*, with study; *per isbaglio*, by mistake; *non ischerzate*, do not jest, &c. Proper names of persons are excepted; for they say, *per Stefano*, for Stephen; *con Scipione*, with Scipio; and not *per Istefano*, *con Iscipione*, &c.

Nor must the augmentation take place, when the expression would lose the harmony suitable to the force of the phrase.—Ex.: *con stabile proponimento*, with a firm resolution; and not *con istabile proponimento*.

The preposition *a*, and the conjunctions *e*, *o*, and *nè*, take a *d* before the vowels; as, *ad Antonio*, to Anthony; *voi ed io*, you and I; *noi od egli*, we or he; *nè tu ned essa*, neither thou nor she. Observe, however, that *od* and *ned* are not so much in use as *ad* and *ed*.

Often in Italian, harmony requires not to avoid the meeting of two vowels.—Ex.: *ella avea la bocca vermiglia e i denti bianchi*, and not *ed i denti;* she had ruby lips and ivory teeth.

ON THE ELLIPSIS.

It is essential to observe the ellipsis of the pronouns *che*, *il quale*, *la quale*, and the verbs *avere* or *essere* before the past participle.—Ex.: *la donna gli fece ap-*

prestar panni, stati del marito di lei, the woman had clothes prepared for him, which had been her husband's: *il consiglio datomi da Carlo, potrebbe esser buono,* the advice which Charles has given me, might be good. In the future this ellipsis does not take place.

On the Rules in General.

EXERCISE XX.

1. A French lady reproached the ambassador of Siam for having a multiplicity of wives: "Madam," replied he, "if there were to be found at Siam such handsome and well-made women as you; we should have but one.

2. A connoisseur, who was examining the Seven Sacraments painted by Le Poussin, criticised the picture which represented Marriage. "I see clearly," said he, "that it is difficult to make a good marriage, even in a painting."

3. Peter the Great, emperor of Russia, seeing at the Sorbonne the tomb of Cardinal de Richelieu, exclaimed, "Oh, great man! if thou wert still living, I would give thee one half of my empire, to teach me

VOCABULARY.

1. Lady, *dama*; to reproach, *rimproverare*; ambassador, *ambasciatore*; multiplicity, *moltiplicità*. wife, *moglie*; madam, *signora*; if there were to be found, *se se ne trovassero*, such handsome, *delle belle*; well-made, *ben fatto*; as you, *quanto lei*; but one, *una sola*.

2. Connoisseur, *dilettante*; to examine, *considerare*; sacrament, *sacramento*; painted, *dipinto*; to criticise, *criticare*; picture, *quadro*; to represent, *rappresentare*; marriage, *matrimonio*; to see, *vedere*; clearly, *bene*; that it is difficult, *quanto è difficile*; good, *buono*; even, *perfino*; painting, *pittura*.

3. Peter, *Pietro*; Great, *Grande*; emperor, *imperatore*; Russia, *Russia*; to see, *vedere*; Sorbonne, *Sorbona*; tomb, *tomba*; cardinal, *cardinale*; to exclaim, *esclamare*; man, *uomo*; to live, *vivere*; still, *tuttora*.

to govern the other" (turn: *that thou mightest teach me*).

4. Louis the Twelfth, previously Duke of Orleans, being solicited to avenge the injuries which were done to him before he ascended the throne, said, "The King of France ought not to avenge the injuries of the Duke of Orleans."

5. The French were besieging a place. The officer who commanded them caused to be proposed to the grenadiers a considerable sum for him who should first plant a fascine in the trench, exposed to the full fire of the enemy. Not one of the grenadiers presented himself; the general, being astonished, reproached them for it (turn: *for it made to them reproach*). "We should all have offered ourselves," said one of these brave soldiers to him, "if a reward had not been offered for this achievement" (turn: *if this action had not been put*).

to give, *dare*; one half, *metà*; empire, *impero*; that thou, *perchè tu*; to teach, *insegnare*; to govern, *governare*.

4. Louis, *Luigi*; previously, *prima*; to solicit, *sollecitare*; to avenge, *a vendicare*; injury, *ingiuria*; which were done to him, *che gli erano state fatte*; before, *avanti*; to ascend, *salire*; throne, *trono*; king, *re*; France, *Francia*; ought, *dovere*.

5. To besiege, *assediare*; place, *piazza*; officer, *uffiziale*; to command, *comandare*; caused to be, *fare*; to propose, *proporre*; grenadier, *granatiere*; considerable sum, *somma considerabile*; for the first who, *pel primo che*; to plant, *piantare*; fascine, *fascina*; trench, *fosso*; to expose, *esporre*; full, *a tutto*; fire, *fuoco*; enemy, *nemico*; not one, *niuno*; to present one's self, *presentarsi*; general, *generale*; to be astonished, *maravigliarsi*; to reproach, *fare rimprovero*; to offer one's self, *offrirsi*; brave, *bravo*; soldier, *soldato*; to offer, *mettere*; achievement, *azione*; reward, *a prezzo di danaro*.

A COLLECTION OF NOUNS MOST GENERALLY IN USE.

Of the Sky and Elements.
Del Cielò, e degli Elementi.

God, *Dio.*
The fire, *il fuoco.*
The air, *l'aria.*
The earth, *la terra.*
The water, *l'acqua.*
The sea, *il mare.*
The sun, *il sole.*
The moon, *la luna.*
The wind, *il vento.*
The rain, *la pioggia.*
The clouds, *le nuvole.*
The thunder, *il tuono.*
The lightning, *il baleno*, or *il lampo.*
The frost, *il gelo.*
The hail, *la grandine.*
The thunderbolt, *il fulmine.*
The snow, *la neve.*
The ice, *il ghiaccio.*
The dew, *la rugiada.*
The fog, *la nebbia.*
The earthquake, *il terremoto.*
The heat, *il caldo.*
The cold, *il freddo.*

Of Time and its Parts.
Del Tempo e delle sue Parti.

An age, *un secolo.*
A year, *un anno.*
The spring, *la primavera.*
The summer, *l' estate.*
The autumn, *l' autunno.*
The winter, *l' inverno.*
A month, *un mese.*
The day, *il giorno.*
The holiday, *il giorno di festa.*
The working-day, *il giorno di lavoro.*
Sunrise, *lo spuntar del sole.*
The morning, *la mattina*, or *il mattino.*
Mid-day, *il mezzo giorno.*
The afternoon, *il dopo pranzo.*
Sunset, *il tramontar del sole.*
The evening, *la sera.*
The night, *la notte.*
After supper, *dopo cena.*
Midnight, *mezza notte.*
To-day, *oggi.*
Yesterday, *jeri.*
The day before yesterday, *l' altro jeri.*
To-morrow, *domani.*
The day after to-morrow, *posdomani.*
An hour, *un' ora.*
Half an hour, *una mezz ora.*
A quarter of an hour, *un quarto d'ora.*
A minute, *un minuto.*
A moment, *un momento.*

The Days of the Week
I Giorni della Settimana.

Sunday, *Domenica.*
Monday, *Lunedì.*
Tuesday, *Martedì.*

Wednesday, *Mercoledì.*
Thursday, *Giovedì.*
Friday, *Venerdì.*
Saturday, *Sabato.*

The Months.
I Mesi.

January, *Gennajo.*
February, *Febbrajo.*
March, *Marzo.*
April, *Aprile.*
May, *Maggio.*
June, *Giugno.*
July, *Luglio.*
August, *Agosto.*
September, *Settembre.*
October, *Ottobre.*
November, *Novembre.*
December, *Dicembre.*

Degrees of Kindred.
Gradi di Parentado.

The father, *il padre.*
The mother, *la madre.*
The grandfather, *il nonno.*
The grandmother, *la nonna.*
The son, *il figliuolo.*
The daughter, *la figliuola.*
The brother, *il fratello.*
The sister, *la sorella.*
The eldest son, *il maggiore.*
The youngest son, *il minore.*
The uncle, *lo zio.*
The aunt, *la zia.*
The nephew, *il nipote.*
The niece, *la nipote.*
The grandson, *il nipotino.*
The grand-daughter, *la nipotina.*
The male cousin, *il cugino.*
The female cousin, *la cugina.*
The brother-in-law, *il cognato.*
The sister-in-law, *la cognata.*
The father-in-law, *il suocero.*
The mother-in-law, *la suocera.*
The step-son, *il figliastro.*
The step-daughter, *la figliastra.*
The god-father, *il padrino.*
The god-mother, *la madrina.*
The god-son, *il figlioccio.*
The god-daughter, *la figlioccia.*
The son-in-law, *il genero.*
The daughter-in-law, *la nuora.*
The husband, *il marito.*
The wife, *la moglie.*
The bridegroom, *lo sposo.*
The bride, *la sposa.*

Conditions of the Male and Female.
Degli Stati dell' Uomo e della Donna.

An old man, *un vecchio.*
An old woman, *una vecchia*
An aged man, *un uomo attempato.*
An aged woman, *una donna attempata.*
A young man, *un giovane.*
A young girl, *una giovane.*

An infant, *un bambino.*
A boy, *un ragazzo.*
A girl, *una ragazza.*
A maid, *una zitella.*
The master, *il padrone.*
The mistress, *la padrona.*
The male servant, *il servo.*
The female servant, *la serva.*
The valet, *il cameriere.*
The chambermaid, *la cameriera*
The man-cook, *il cuoco.*
The coachman, *il cocchiere.*
The steward, *il maestro di casa,* or *il maggiordomo.*
The peasant, *il contadino.*
The stranger, *il forestiere.*

Of the Parts of the Body.
Delle Parti del Corpo.

The head, *la testa,* or *il capo.*
The hair, *i capelli.*
The face, *il viso.*
The complexion, *la carnagione.*
The countenance, *la cera.*
The skin, *la pelle.*
The forehead, *la fronte.*
The eyes, *gli occhi.*
The eye-ball, *la pupilla.*
The eye-lid, *la palpebra.*
The eyebrows, *le ciglia.*
The ears, *le orecchie.*
The temples, *le tempie.*
The cheeks, *le guancie.*
The nose, *il naso.*
The mouth, *la bocca.*
The mustachios, *i baffi.*
The whiskers, *le basette.*
The teeth, *i denti.*
The tongue, *la lingua.*
The lips, *le labbra.*
The palate, *il palato.*
The chin, *il mento.*
The neck, *il collo.*
The throat, *la gola.*
The shoulders, *le spalle.*
The arms, *le braccia.*
The elbow, *il gomito.*
The hand, *la mano.*
The finger, *il dito.*
The pulse, *il polso.*
The nails, *le unghie.*
The stomach, *lo stomaco.*
The breast, *il petto.*
The heart, *il cuore*
The blood, *il sangue.*
The thighs, *le coscie.*
The knees, *le ginocchia.*
The leg, *la gamba.*
The heel, *il calcagno.*
The foot, *il piede.*
The stature, *la statura.*
The shape, *la vita.*

Of the Parts of the House
Delle Parti della Casa.

The house, *la casa.*
The door, *la porta,* or *l' uscio.*
The little bell, *la campanella.*
The chamber, *la camera.*
The hall, *la sala.*
The window, *la finestra.*
The kitchen, *la cucina.*
The chimney, *il cammino.*
The oven, *il forno.*
The court-yard, *il cortile.*

The well, *il pozzo.*
The cellar, *la cantina.*
The staircase, *la scala.*
The passage, *l' ándito,* or *il viale.*
The ground-floor, *il piano terreno.*
The wall, *il muro.*
The roof, *il tetto.*
The stove or hot-house, *la stufa.*
A little room between two floors, *il mezzanino.*
The first, second, third floors, *il primo, il secondo, il terzo piano.*

The Furniture of a House.
I Mobili della Casa.

The bed, *il letto.*
The sheets, *le lenzuola.*
The mattress, *il materasso.*
The straw mattress, *il pagliericcio.*
The bolster, *il capezzale.*
The pillow, *il guanciale.*
The counterpane, *la coperta.*
The curtains, *le cortine.*
The carpet, *il tappeto.*
The chairs, *le sedie.*
The table, *la tavola.*
The looking-glass, *lo specchio.*
The pictures, *i quadri.*
The candlestick, *il candeliere.*
The candle, *la candela.*
The snuffers, *lo smoccolatojo.*
The brush, *la spazzola.*
The scissars, *le forbici.*
The bellows, *il soffietto.*
The fire-shovel, *la paletta.*
The tongs, *le molle.*
The handirons, *gli alari.*
The broom, *la scopa.*
The switch, *la scopetta.*
The key, *la chiave.*
The lock. *la serratura.*
The bolt, *il chiavistello.*
The writing-desk, *lo scrittojo.*
A press or cup-board, *l' armadio.*
Some wood, *delle legna.*

FAMILIAR PHRASES,
For the Use of Beginners.

FRASI FAMIGLIARI
Ad Uso de' Principianti.

Of the Verb To have.

I have some ink.
Thou hast an inkstand.
He has a pen.
She has some paper.
We have a folding-knife.
You have a penknife.
They have a pounce-box.

Del Verbo Avere.

Io ho dell' inchiostro.
Tu hai un calamajo.
Egli ha una penna.
Ella ha della carta.
Noi abbiamo una stecca.
Voi avete un temperino.
Eglino hanno un polverino.

They have a seal.	*Elleno hanno un sigillo.*
I had a hat.	*Io aveva un cappello.*
Thou hadst a cloak.	*Tu avevi un ferrajuolo.*
He had a sword.	*Egli aveva una spada.*
She had a pearl necklace.	*Ella aveva un vezzo di perle.*
We had boots.	*Noi avevamo degli stivali.*
You had gloves.	*Voi avevate dei guanti.*
They had buckles.	*Eglino avevano delle fibbie.*
They had ear-rings.	*Elleno avevano degli orecchini.*
I had a ring.	*Io ebbi un anello.*
Thou hadst a muff.	*Tu avesti un manicotto.*
He had a cane.	*Egli ebbe un bastone.*
She had an apron.	*Ella ebbe un grembiale.*
We had ribbons.	*Noi avemmo dei nastri.*
You had lace.	*Voi aveste de' merletti.*
They had a coat.	*Eglino ebbero un vestito.*
They had a fan.	*Elleno ebbero un ventaglio.*
I shall have some bread.	*Io avrò del pane.*
Thou wilt have some wine.	*Tu avrai del vino.*
He will have some boiled meat.	*Egli avrà del lesso.*
She will have some broth.	*Ella avrà del brodo.*
We shall have some meat.	*Noi avremo della carne.*
You will have some fish.	*Voi avrete del pesce.*
They will have some hash.	*Eglino avranno del guazzetto.*
They will have some roast meat.	*Elleno avranno dell' arrosto.*
I should have some ham.	*Io avrei del presciutto.*
Thou wouldst have sausages.	*Tu avresti delle salsiccie.*
He would have a tart.	*Egli avrebbe un pasticcio.*
She would have petty patties.	*Ella avrebbe dei pasticcetti.*
We should have some salad.	*Noi avremmo dell' insalata.*
You would have some cheese.	*Voi avreste del formaggio.*
They would have some fruit.	*Eglino avrebbero delle frutta.*
They would have oranges.	*Elleno avrebbero dei melangoli.*
If I had a table-cloth.	*Se io avessi una tovaglia.*
If thou hadst a napkin.	*Se tu avessi un tovagliolo.*
If he had a knife.	*S' egli avesse un coltello.*
If she had a fork.	*S' ella avesse una forchetta.*
If we had a spoon.	*Se noi avessimo un cucchiajo.*
If you had plates.	*Se voi aveste dei tondi.*
If they had a bottle.	*S' eglino avessero una bottiglia.*
If they had glasses.	*S' elleno avessero dei bicchieri.*

Of the Verb To be.	Del Verbo Essere.
I am a mason.	*Io sono muratore.*
Thou art a locksmith.	*Tu sei magnano*
He is a glazier.	*Egli è vetrajo.*

She is an embroiderer.	*Ella è ricamatrice.*
We are hatters.	*Noi siamo cappellaj.*
You are salesmen.	*Voi siete rigattieri.*
They are weavers.	*Eglino sono tessitori.*
They are washerwomen.	*Elleno sono lavandaje.*
I was a tailor.	*Io era sartore.*
Thou wast a shoemaker.	*Tu eri calzolajo.*
He was a wig-maker.	*Egli era perrucchiere.*
We were pastry-cooks.	*Noi eravamo pasticcieri.*
You were bakers.	*Voi eravate fornaj.*
They were cooks.	*Eglino erano cuochi.*
I was a cooper.	*Io fui bottajo.*
Thou wast a blacksmith.	*Tu fosti maniscalco.*
He was a saddler.	*Egli fu sellajo.*
We were butchers.	*Noi fummo macellaj.*
You were pork-butchers.	*Voi foste pizzicagnoli.*
They were fishmongers.	*Eglino furono pescivendoli.*
I shall be a gardener.	*Io sarò giardiniere.*
Thou wilt be a fisherman.	*Tu sarai pescatore.*
He will be a millar.	*Egli sarà mugnajo.*
We shall be painters.	*Noi saremo pittori.*
You will be sculptors.	*Voi sarete scultori.*
They will be engravers.	*Eglino saranno intagliatori.*
I should be a bookseller.	*Io sarei librajo.*
Thou wouldst be a printer.	*Tu saresti stampatore.*
He would be a physician.	*Egli sarebbe medico.*
We should be surgeons.	*Noi saremmo chirurghi.*
You would be apothecaries.	*Voi sareste speziali.*
They would be druggists.	*Eglino sarebbero droghieri.*
If I were a merchant.	*Se io fossi mercante.*
If thou wert a banker.	*Se tu fossi banchiere.*
If he were a watchmaker.	*S' egli fosse oriolajo.*
If we were jewellers.	*Se noi fossimo giojeltieri.*
If you were dyers.	*Se voi foste tintori.*
If they were chimney-sweepers.	*S' eglino fossero spazzacammini*

To Affirm and Deny.

It is true.	*`E vero.*
That is but too true.	*Quest' è pur troppo vero.*
Who doubts it?	*Chi ne dubita?*
There is no doubt.	*Non v'è dubbio alcuno.*
What will you bet?	*Che* or *quanto volete scommettere?*
I would bet something.	*Scommetterei qualche cosa.*
I will bet what you please.	*Scommetterò quel che volete.*
Believe me, I can assure you of it.	*Credetemi, ve lo posso assicurare.*
It is so.	*`E così.*

Per Affermare e Negare.

I believe so.	*Credo di sì.*
I believe not.	*Credo di no.*
I say yes.	*Dico di sì.*
I say no.	*Dico di no.*
Upon my honour.	*Sull' onor mio.*
Upon my word.	*Sulla mia parola.*
On the faith of an honest man.	*Da galantuomo.*
I always speak the truth.	*Dico sempre la verità.*
I believe you.	*Vi credo.*
I do not believe a word of it.	*Non ne credo una parola.*
I do not believe the half of what is said.	*Non credo la metà di quel che si dice.*
I cannot believe it.	*Non posso crederlo.*
That is not true.	*Non è vero.*
It is impossible.	*`E impossibile.*
That is false.	*Quest' è falso.*
It is a lie.	*`E una bugia.*
It is a snare.	*`E un' insidia.*

To Thank, and Pay Compliments.	Per Ringraziare e Complimentare.
Good morning, sir.	*Buon giorno, signore.*
How do you do?	*Come state?*
Very well, I thank you. And how are you?	*Benissimo, grazie. E voi come state?*
Pretty well, I thank you.—Well, at your service.	*Assai bene, grazie.—Bene, per ubbidirvi.*
I am glad to see you in good health.	*Godo di vedervi in buona salute.*
Pray take a seat.—Be seated.	*Compiacetevi di sedere.—Sedete.*
How does your brother do?	*Come sta il vostro signor fratello?*
He is very well, thank God.	*Sta benissimo, grazie a Dio.*
Is he at home?	*`E egli in casa?*
No, sir, he is gone out.	*No, signore, è uscito.*
And your mother, how does she do?	*E la vostra signora madre, come sta?*
Not very well.	*Non troppo bene.*
What ails her?	*Che cosa ha?*
She has caught a cold.—She is ill.	*`E infreddata.—`E ammalata.*
Since when?	*Da quando in quà?*
Since yesterday.	*Da ieri in quà.*
I am very sorry for it.	*Me ne dispiace moltissimo.*
Can I be useful to you in anything?	*Posso servirvi in qualche cosa?*
I am very much obliged to you.	*Vi sono molto obbligato.*
Command me without ceremony.	*Comandatemi senza cerimonie.*
I beg you to do me a favour.	*Vi prego di farmi un favore.*
Willingly.—With great pleasure.	*Volontieri.—Con gran piacere.*
I thank you with all my heart.	*Vi ringrazio di tutto cuore.*

Is it long since you saw Mr. N——?	*'E un pezzo che non avete veduto il signor N——?*
I saw him yesterday, the other day, last week.	*L' ho veduto jeri, l' altro giorno, la settimana scorsa.*
He is a genteel man.	*'E un uomo di garbo.*
When you see him, give my compliments to him.	*Quando lo vedrete, riveritemelo.*
I will not fail.	*Non mancherò.*
Adieu, my dear friend.	*Addio, caro amico.*

To Consult.	Per Consultare.
What shall we do?	*Che faremo?*
What is to be done?	*Che si ha da fare?*
What do you advise me to do?	*Che mi consigliate di fare?*
What shall we decide on?	*Che partito prenderemo?*
What would you do?	*Che vorreste fare?*
Let us do one thing.	*Facciamo una cosa.*
Let us do so.	*Facciamo così.*
It seems to me that it would be better....	*Mi pare che sarebbe meglio.....*
If I were in your place, I would do....	*S' io fossi in luogo vostro, farei.....*
What do you think of it?	*Che cosa ne pensate?*
What is your opinion of it?	*Che ve ne pare?*
Of what use will all this be?	*A che servirà tutto questo?*
Leave me to contrive.	*Lasciatemi fare.*

To Go and Come.	Per Andare e Venire.
Who is there?	*Chi è là?*
Come in.	*Entrate.*
Whence come you?	*Di dove venite?*
I come from home.	*Vengo di casa mia.*
Where are you going?	*Dove andate?*
I am going to walk.	*Vado a spasso.*
I am going to see a friend.	*Vado a trovar un amico.*
I am going to Mr. N——'s.	*Vado dal signor N——.*
I am going to Mrs. N——'s.	*Vado dalla signora N——.*
I am going near here, close by; home; to the play; to church.	*Vado quà vicino; a casa; alla commedia; alla chiesa.*
Shall I go with you?	*Volete che io venga con voi?*
With much pleasure.	*Con molto piacere.*
Let us go back.	*Torniamo indietro.*
Come hither.	*Venite quà.*
Walk up.	*Salite.*
Go down.	*Scendete.*
Go to the right.	*Andate a destra.*

Let him go to the left.	*Vada a sinistra*, or *a manca.*
Go away.	*Andate via.*
Go out of the house.	*Uscite di casa.*
Do not go out.	*Non uscite.*
Make haste.	*Sbrigatevi.*
Return directly.	*Tornate subito*, or *presto.*
Don't walk so fast.	*Non camminate così presto.*
Go slower.	*Andate più adagio.*
I am in haste.	*Ho gran fretta.*
Stop.	*Fermatevi.*
Don't stir from thence.	*Non vi movete di costà.*
Why do you stand.	*Perchè restate in piedi?*
Sit down.	*Sedete*, or *accomodatevi.*
Wait a little.	*Aspettate un poco.*
Open the window.	*Aprite la finestra.*
Shut the door.	*Chiudete la porta.*
Knock at the door.	*Picchiate all' uscio.*

To Hear or Understand, to Comprehend, and to Know.	Per Intendere, Capire, e Conoscere.
Listen to me.	*Ascoltatemi.*
Do you hear me?	*M' intendete*, or *mi sentite?*
Do you comprehend me?	*Mi capite?*
I understand you well.	*V' intendo bene.*
I comprehend you a little.	*Vi capisco un poco.*
What do you say.	*Che cosa dite?*
Answer me.	*Rispondetemi.*
Speak loud.	*Parlate forte.*
You speak too low.	*Voi parlate troppo piano.*
Who is that gentleman who spoke to you just now?	*Chi è quel signore che parlava con voi poco fa?*
Do you know him?	*Lo conoscete?*
I know him by sight.	*Lo conosco di vista.*
I know him by report.	*Lo conosco per fama.*
I have not the honour to know him.	*Non ho l'onor di conoscerlo.*
Do you know that lady?	*Conoscete quella signora?*
I have seen her several times.	*L'ho veduta parrecchie volte.*
Where does she live?	*Dove sta di casa?*
Here, close by.	*Quì vicino.*
In what street?	*In che strada?*
In Queen street.	*Nella strada della Regina.*
I thought she lived in King street.	*Credeva che stasse di casa nella via del Rè.*
Of what country is she?	*Di che paese è?*
She is an Italian.	*E Italiana.*

Where did you become acquainted with her?	*Dove l'avete conosciuta?*
At Venice; at Milan; at Paris.	*In Venezia; in Milano; in Parigi.*
Have you known her long?	*E un pezzo, che la conoscete?*
About two years.	*Sono due anni incirca.*
I should be very happy to be acquainted with her.	*Avrei a caro di far la sua conoscenza.*
We will go together and pay our respects to her.	*Andremo insieme a riverirla.*
When?	*Quando?*
When you please.	*Quando vi piacerà.*
We will go there to-morrow-morning.	*Vi andremo domattina.*
We shall go there to-day.	*Vi andremo oggi.*

On Rising.	Del Levarsi.
Are you still in bed?	*Siete ancora in letto?*
I was fast asleep.	*Dormiva profondamente.*
You sleep too much.	*Voi dormite troppo.*
You are very lazy.	*Siete un poltrone.*
Get up directly.	*Alzatevi subito.*
Let me sleep.	*Lasciatemi dormire.*
It is time to get up, it is nine o'clock.	*Bisogna levarsi, sono le nove.*
I went to bed very late last night.	*Jeri sera andai a letto molto tardi.*
What did you do after supper?	*Che faceste dopo cena?*
We played at piquet.	*Si giuocò a picchetto*
Did you win or lose?	*Avete vinto o perso?*
I won twelve zechins.	*Ho vinti dodici zecchini.*
How late did you play?	*Fino a che ora giuocaste?*
Till two in the morning.	*Fino alle due dopo mezza notte.*
I am not surprised that you rise so late.	*Non mi maraviglio, se vi levate così tardi.*
Come, I'll dress myself.	*Animo, voglio vestirmi.*
Give me my shirt.	*Datemi la mia camicia.*
Here it is, sir.	*Eccola, signore.*
Bring me my stockings, my garters, and my trousers.	*Datemi le calze, le legaccie, ed i calzoni lunghi* or *pantaloni.*
Give me the drawers first.	*Datemi prima le mutande.*
Where are my shoes?	*Dove sono le scarpe?*
Here they are, sir.	*Eccole, signore.*
Where is my morning-gown?	*Dov' è la vesta da camera?*
It is on that arm-chair.	*E su quella sedia d' appoggio.*
Give me a pocket handkerchief.	*Datemi un fazzoletto da naso*
Here is a clean one, sir.	*Eccone un bianco, signore.*

I cannot find my neck-handkerchief.	*Non trovo il fazzoletto da collo.*
Give me some water to wash myself.	*Datemi dell' acqua per lavarmi.*
Brush my waistcoat.	*Spazzolate il corpetto*, or *giubbetto.*
Give me a towel.	*Datemi un asciugatojo.*
Some one knocks, see who it is.	*Si picchia; vedete chi è.*
It is Mr. N——.	*'E il signor N——.*
Request him to walk in.	*Fatelo entrare.*

Of Breakfast.

Della Colazione.

Have you breakfasted, sir?	*Avete fatto colazione, signore?*
No, sir.	*No, signore.*
You come in good time, the breakfast is ready.	*Venite appuntino, la colazione è pronta.*
I am come on purpose to breakfast with you.	*Son venuto apposta per far colazione con voi.*
Very good; what will you take?	*Benissimo: che cosa volete prendere.*
What ever you please.	*Quel che vi piacerà.*
Will you take chocolate or coffee?	*Volete cioccolata o caffè?*
I am very fond of chocolate.	*Mi piace molto la cioccolata.*
Bring the chocolate-pot; put it on the fire?	*Portate la cioccolattiera; ponetela al fuoco.*
Where are the cups?	*Dove sono le chicchere?*
Here they are.	*Eccole.*
These cups are very handsome; I have never seen such fine china.	*Queste chicchere sono belline davvero; non ho mai visto una così bella porcellana.*
They are a present from one of my friends, who has procured them from Saxony.	*'E un regalo d' un mio amico, che le ha fatte venir di Sassonia.*
The tea-tray is also beautiful.	*Anche il vassojo è magnifico.*
Come, make the water boil, I will make some tea.	*Animo, fate scaldar l' acqua; voglio far del tè.*
Don't make any for me; one cup of chocolate is sufficient.	*Non ne fate per me; una chicchera di cioccolata mi basta.*
I have some delicious tea; I wish you to taste it.	*Ho un tè delizioso; voglio che l' assaggiate.*
I am much obliged to you for your kindness.	*Sono molto tenuto alla vostra bontà.*
Put a little more sugar in your cup.	*Metteteci un poco più di zucchero.*
Your tea is excellent; where do you buy it?	*Questo tè è ottimo; dove lo comprate?*
If you wish, I'll give you the address.	*Se bramate, vi darò l' indirizzo.*
You will oblige me	*Mi farete grazia.*

Of the Hour.	Dell' Ora.
What o'clock is it?	*Che ora è?*
What o'clock do you think it is?	*Che ora credete che sia?*
I believe it is not yet two o'clock.	*Credo che non siano per anco le due.*
It is half-past two.	*Sono due ore e mezza.*
It wants a quarter to three.	*Sono le due e tre quarti.*
It wants a quarter to four.	*Sono le quattro meno un quarto.*
It is going to strike five.	*Son cinque ore le prime.*
How, five! it has struck six.	*Come, le cinque! sono sonate le sei.*
It will soon be ten o'clock.	*Saranno quanta prima le dieci.*
I hear the clock.	*Sento l'orologio.*
The clock is striking.	*L'orologio suona.*
Count the hours.	*Contate le ore.*
It is noon.	*`E mezzodì*, or *mezzogiorno.*
It is one o'clock; half-past one.	*`E un' ora; un' ora e mezza.*
It is still early.	*`E ancor di buon' ora.*
It is not late.	*Non è tardi.*
See what o'clock it is by your watch.	*Vedete che ora è al vostro oriuolo.*
It does not go; it is not wound up.	*Non cammina; è scarico.*
I must wind it up.	*Bisogna ch' io lo carichi.*
It goes too fast; too slow.	*Va avanti; va addietro.*
It is almost night.	*`E quasi notte.*
It is late.	*Si fa tardi.*
At what o'clock do you go to bed?	*A che ora andate a letto?*
At midnight.	*A mezza notte.*
We shall meet to-morrow at ten o'clock.	*Ci vedremo domani alle dieci.*
I shall wait for you till eleven; till a quarter past eleven.	*Vi aspetterò fino alle undici; alle undici e un quarto.*

Of the Weather.	Del Tempo.
How is the weather to-day?	*Che tempo fa oggi?*
It is fine weather.	*Fa bel tempo.*
It is bad weather.	*Fa cattivo tempo.*
The weather is cloudy.	*Il tempo è nuvoloso.*
It is warm.	*Fa caldo.*
Have you your parasol?	*Avete l' ombrellino.*
It is cold.	*Fa freddo.*
It appears to me that there is a great fog.	*Mi pare che vi sia una gran nebbia.*
It is true.	*`E vero.*
It is windy	*Tira vento.*
It freezes.	*Gela.*

It snows.	*Nevica.*
It thunders.	*Tuona.*
It lightens.	*Lampeggia*, or *balena.*
It hails.	*Grandina.*
It rains.	*Piove.*
It pours.	*Diluvia.*
It is only a shower; it will soon be over.	*Non è che una scossa; passerà presto.*
I have not taken my umbrella.	*Non ho presa l'ombrella.*
Let us take shelter.	*Poniamoci al coperto.*
The storm is over.	*La burrasca è passata.*
The clouds disperse by degrees.	*Le nuvole spariscono a poco a poco.*
The sun begins to shine.	*Il sole comincia a risplendere.*
It thaws.	*Il ghiaccio si strugge.*
The ice floats down the river, but it will not freeze again.	*Il fiume porta ghiaccioli, ma non rappiglierà.*
The ice is broken on the river.	*Il fiume si è disciolto.*
It is slippery walking.	*Si sdrucciola.*
Go and skate.	*Andate a sdrucciolare coi pattini.*
I see the rainbow.	*Vedo l'arcobaleno.*
The heat is suffocating.	*È un caldo affannoso.*
It is damp and unhealthy weather.	*È un tempo umido e malsano.*
The weather is uncertain and changeable.	*Il tempo è incostante e variabile.*

To inquire the News.

What news is there?	*Che si dice di nuovo?*
I have heard nothing.	*Io non ho inteso nulla.*
What is the rumour to-day?	*Di che si parla adesso?*
Not any thing particular.	*Non si parla di niente.*
Have you heard that we shall have war?	*Avete inteso dire che avremo la guerra?*
I have not heard it mentioned.	*Io non ne ho inteso parlare.*
On the contrary, they talk of peace.	*Anzi, si parla di pace.*
What is said at court?	*Che si dice in corte?*
They talk of the king's intention to travel.	*Si parla d'un viaggio del re.*
When do they think he will set out?	*Quando si crede che partirà?*
It is not known.	*Non si sa.*
To what part do they say he will go?	*Dove si dice che andrà?*
Some say to Italy, others to Germany.	*Chi dice in Italia, chi in Germania*
And what does the gazette say?	*E la gazetta, che dice?*

Per chiedere ciò che si dice di nuovo.

I have not read it.	*Non l'ho letta.*
Is it true what is said of Mr. N---?	*`E vero quel che si dice del Signor N - - - -?*
What do they say of him?	*Che se ne dice?*
They say he has been mortally wounded.	*Si dice che sia stato ferito a morte.*
I am sorry for it; for he is a worthy man.	*Me ne rincresce, perchè è un galant' uomo.*
Who has wounded him?	*Chi l'ha ferito?*
Captain N- - - -	*Il Capitano N - - - -.*
Do they know on what account?	*Si sa il perchè?*
Report says for having spoken ill of him.	*La voce corre che sia per avere sparlato di lui.**
I do not believe it.	*Non credo questo.*
Nor I neither.	*Nemmeno io.*
Be it as it may, the truth will soon be known.	*Comunque sia, si saprà presto la verità,* or *il vero.*
Were you acquainted with Mr N- - - -?	*Conoscevate il signor N - - - -?*
I knew him very well.	*Lo conoscevo benissimo.*
He died last week.	*`E morto la settimana scorsa.*
I know it.	*Lo so.*
He was my particular friend.	*Era mio grande amico.*
He is regretted by every body.	*`E compianto da tutti.*
Was he married?	*Era egli ammogliato?*
Yes, sir.	*Sì, signore.*
His wife must be very sorrowful.	*Sua moglie deve essere molto afflitta*
She is inconsolable.	*Ella è inconsolabile.*
It is thought she will die of grief.	*Si crede che morrà di dolore.*

Of Dinner.	Del Pranzo.
Where shall we go and dine?	*Dove vogliamo andare a pranzo?*
If we wish to dine well, let us go to the Venetian's.	*Se vogliamo pranzar bene, andiamo dal Veneziano.*
What is your wish, gentlemen?	*Che bramate, signori?*
We wish to dine. What have you that is good?	*Vogliam pranzare. Che cose avete di buono?*
I have good soup, beef, turkey, chickens, and pigeons.	*Ho una buona minestra, del manzo, del gallinaccio, dei pollastri, e dei piccioni.*

* Often by adding an *s* at the beginning of a word, the sense is changed, as *paventare uno*, to fear any one; *spaventare uno*, to frighten any one.

I have also roast veal, a capon, a a duck, and cauliflowers.	*Ho anche del vitello arrosto un cappone, un' anitra, e dei cavoli fiori.*
Have you any woodcocks, thrushes or pheasants?	*Avete delle beccaccie, dei tordi, dei fagiani?*
No, gentlemen; but I have both larks and partridges.	*No, signori; ma ho delle lodole, e delle pernici.*
Give us, then, some rice-soup, pigeons, and cutlets.	*Dateci dunque una minestra di riso, dei piccioni, e delle braciuole.*
Bring us a roast chicken, boiled potatoes, fried potatoes.	*Portateci un pollo arrosto, delle patate a lesso, delle patate fritte.*
Give us some eggs, asparagus, grapes, and figs.	*Dateci delle uova, degli asparagi, dell' uva, e dei fichi.*
Do you wish to have fish, gentlemen?	*Bramate del pesce, signori?*
Yes, give us some.	*Sì, datecene.*
Will you have pike, soles, or eels?	*Volete del luccio, delle sogliole, o delle anguille?*
No; bring us some whitings, skate, salmon, and oysters.	*No, portateci dei naselli, della razza, del sermone, e delle ostriche.*
Bring at the same time an omelet, some spinage, peas, and artichokes.	*Portate nel medesimo tempo una frittata, degli spinaci, dei piselli, e dei carciofi.*
Will you have white wine or red?	*Volete vino bianco o rosso?*
Give us for the present a bottle of red wine.	*Dateci intanto una bottiglia di vino rosso.*
How do you find this wine?	*Che vi pare di questo vino?*
It is excellent.	*'E eccellente.*
Go and call Mr. D——.	*Andate a chiamare il signor D—.*
I go immediately.	*Vado subito.*
A plate is wanting.	*Manca una posata.**
Let us be seated at table.	*Mettiamoci a tavola.*
This soup is excellent.	*Questa zuppa è ottima.*
This beef is delicious.	*Questo manzo è delizioso.*
It is neither too fat, nor too lean.	*Non è nè troppo grasso, nè troppo magro.*
The pigeons are very tender.	*I piccioni sono molto teneri.*
What say you of this partridge?	*Che dite di questa pernice?*
It is very delicate.	*'E delicatissima.*
Be pleased to give me a little.	*Favoritemene un tantino.*
Give us some drink.	*Dateci da bere.*
To your health, sir.	*Alla vostra salute, signore.*
To the health of all the company.	*Alla salute di tutta la compagnia.*
Sir, here are oil, vinegar, pepper, and salt.	*Signore, ecco l' olio, l' aceto, il pepe, e il sale.*

* *Posata* includes a plate, with a napkin, knife, fork, and spoon.

Take the trouble to dress the salad.	*Datevi l'incomodo di condir l'insalata.*
Eat some of these figs; they are excellent.	*Mangiate di questi fichi, sono ottimi.*
I neither like figs, nor plums.	*A me non piacciono nè i fichi, nè le susine.*
I like peaches and apricots.	*Mi piacciono le persiche, e le albicocche.*
I like strawberries very much.	*Mi piacciono molto le fragole.*
It must be allowed that it is an excellent fruit.	*Bisogna confessare che è un frutto eccellente.*
As for me I like all kinds of fruits.	*In quanto a me, mi pince ogni sorta di frutti.*
Bring us some apples, pears, and cherries.	*Portateci delle mele, delle pere, delle ciriegie.*
Come, gentlemen, let us rise from table; it is time to walk.	*Animo, signori, leviamoci da tavola; è tempo d' andare al passeggio.*

Of taking a Walk.

Del Passeggio.

Let us take a walk.	*Andiamo a fare una passeggiata.*
Will you go with me?	*Volete venir meco?*
With great pleasure.	*Volentieri.*
Where shall we go?	*Dove andremo?*
Let us go into the garden.	*Andiamo nel giardino.*
Here are beautiful walks.	*Questi sono bellissimi viali.*
There are, as you see, all sorts of flowers.	*Vi è, come vedete, ogni sorta di fiori.*
Gather some to make a nosegay.	*Coglietene per fare un mazzetto.*
Here is a beautiful rose	*Ecco una bella rosa.*
Take these jessamines.	*Prendete questi gelsomini.*
Add this pink to your nosegay.	*Aggiungete questo garofano al vostro mazzetto.*
It has a very charming smell.	*Ha un odore soavissimo.*
Here are ranunculuses, jonquils, hyacinths, and double violets.	*Ecco dei ranuncoli, delle giunchiglie dei giacinti, e delle viole mammole.*
Take a few oranges, sir; you can give them to your children.	*Prendete delle arancie, signore; ne darete ai vostri figliuoli.*
I thank you, sir; I will take in preference two or three lemons.	*Vi ringrazio, signore; prenderò piuttosto due o tre limoni.*
Let us take a walk in the fields.	*Andiamo a passeggiare nei campi.*
The trees are in blossom.	*Gli alberi sono fioriti.*
The ears of corn are long.	*Le spighe sono lunghe.*
The corn is ripe.	*Il grano è maturo.*
There are a great many fruit-trees.	*V'è una gran quantita d'alberi fruttiferi.*

I see fig-trees, pear-trees, apple-trees, and cherry-trees.	*Vedo dei fichi, dei peri, dei meli, e dei ciriegi.*
There are also peach-trees, apricot-trees, almond-trees, and chesnut-trees.	*Vi sono ancora dei persichi, degli albicocchi, dei mandorli, e dei castagni.*
I begin to be tired.	*Comincio ad essere stanco.*
Let us rest a little.	*Riposiamoci un poco.*
Let us seat ourselves beneath this beech-tree, or by the side of this small rivulet.	*Sediamo sotto questo faggio, o alla riva di quel ruscelletto.*
Let us rather seat ourselves near yonder oak; for there is more grass and more shade.	*Poniamoci piuttosto vicino a quella quercia; poichè vi è più erba e più ombra.*
Do you hear the nightingale sing?	*Sentite cantar il rosignuolo?*
I hear the goldfinch, the chaffinch, and the blackbird.	*Sento il cardellino, il fringuello, e il merlo.*
This walk has done me good.	*Questa passeggiata mi ha fatto bene.*
There is nothing better for the health.	*Non v' è cosa migliore per la salute.*
It is time to return home.	*'E tempo di ritornare a casa.*
The sun is already set.	*Il sole è già tramontato.*
I thank you for your good company.	*Vi ringrazio della vostra buona compagnia.*
I wish you a good night.	*Vi auguro una felice notte.*
I wish you your health; my compliments at home.	*State bene; i miei complimenti a casa,* or *riveritemi i vostri di casa.*

On the Theatre.	Del Teatro.
Have you been lately at the Opera?	*Siete stato* (or *stata*, fem.) *recentemente al teatro?*
I have not yet been there this year.	*Non vi sono ancora stato quest' anno.*
Yesterday evening I went to the play.	*Ieri sera andai alla commedia.*
How were you amused?	*Come vi siete divertito* (or *divertita*, fem.)*?*
Very much. Mr. and Mrs. L—— were there also.	*Moltissimo. Vi era anche il Signore e la Signora L——.*
I thought they were still in the country.	*Credevo che fossero ancora in campagna.*
They returned to town last week.	*Sono ritornati in città la settimana scorsa.*
Was the play good?	*Era bella la commedia?*
Very beautiful; and it caused great laughter.	*Bellissima; ed ha fatto molto ridere.*
What piece have they given?	*Che commedia hanno dato,* or *rappresentato?*

One of Goldoni's pieces.	*Una commedia di Goldoni.*
Were there many people?	*Vi era molte gente?*
Great many. The theatre was full.	*Moltissima. Il teatro era vieno.*
Do you go to the theatre this evening?	*Andate al teatro questa sera?*
Why?—Do you intend to go?	*Perchè?—Avete intenzione d' andarvi?*
I have a great mind to go.	*Desidero molto d' andarvi.*
If you will accompany me, we shall go together.	*Se volete tenermi compagnia, vi andremo insieme.*
I should be glad to go there with you.	*Avrò gran piacere d' andarvi con voi.*
To what theatre shall we go?	*A qual teatro andremo?*
Where you please.	*Ove vi aggrada.*
Let us go to the Opera.	*Andiamo all' Opera.*
What opera do they play this evening?	*Che opera danno questa sera?*
The new opera * * * *.	*La nuova opera intitolata * * * *.*
They say it is a good opera.	*Si dice che sia una buon opera.*
Let us take tickets for the pit.	*Prendiamo dei biglietti per la platea.*
We will go into my box.	*Andremo nel mio palchetto.*
What a number of people!—How do you like this theatre?	*Quanta gente!—Come vi piace questo teatro?*
I like it very much. I like it more than that of * * * *.	*Mi piace assai. Mi piace più di quello di * * * *.*
What a good orchestra!—This overture is very beautiful.	*Che buon orchestra!—Questa sinfonia è bellissima.*
The curtain is rising.	*Si alza il sipario.*
The scenery is very splendid.	*Le decorazioni sono splendidissime.*
Who is the tenor?	*Chi è il tenore?*
It is Signor * * * *.—Have you ever heard him?	*'E il Signor * * * *;—l'avete mai inteso?*
I have not yet heard him.	*Non l' ho ancora inteso.*
He sings very well.	*Egli canta molto bene.*
Who is the prima donna?	*E la prima donna chi è?*
It is Signora * * * *;—you will hear what a beautiful voice.	*'E la Signora * * * *;—sentirete che bella voce.*
What a sweet and melodious voice the soprano has.	*Che voce dolce e melodiosa che ha il soprano.*
Now she will sing a duet with the prima donna.	*Adesso canterà un duetto colla prima donna.*
This duet is very beautiful.	*Questo duetto è bellissimo.*
I never heard such a beautiful voice.	*Non ho mai sentita una cosi bella voce.*
She is the best Italian soprano.	*Ella è il miglior soprano d' Italia.*
The first act is over.	*Il prim' atto è finito.*
It is very warm here;—let us go out for a few minutes.	*Fa molto caldo qui;—usciamo un poco.*

We shall come back again before the second act;—before the ballet.	*Ritorneremo prima del second' atto;—prima del ballo.*
This opera has great success.	*Quest' opera incontra molto*
The ballet has failed.	*Il ballo ha fatto fiasco.*
The curtain is dropping.	*Cala il sipario.*
The theatre is over. Let us go.	*Il teatro è finito. Usciamo.*
To-morrow evening I am invited to a ball at Mrs. C——.	*Domani a sera sono invitato* (*invitata*, fem.) *ad un ballo dalla Signora C——.*
I am invited there also.	*Vi sono invitato anch' io.*
Good bye then, till to-morrow evening.	*Addio dunque, fino a domani a sera.*
Till we see each other again.	*A rivederci.*

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OF VISITING, ETC.	DEL VISITARE, ETC.
Dialogue between Two Young Ladies.	Dialogo tra Due Signorine.
There is a ring.—There is a knock.	*Suonano.—Bussano.*
Go and see who it is.	*Andate a vedere chi è.*
Go and open the door.	*Andate ad aprire la porta.*
It is Miss P——.	*'E la Signorina P——.*
Let her come in. Show her into the parlour.	*Fatela subito entrare. Fatela passare nel salotto.*
How happy I am to see you!	*Qual piacere ho di vedervi!*
Pray, be seated.—Sit down on the sofa.	*Accomodatevi.—Sedetè sul sofà.*
I am very glad to see you.	*Sono lietissima di vedervi.*
I am obliged to you for your politeness.	*Sono grata alla vostra gentilezza.*
It is a long time since I last saw you.	*'E un gran pezzo che non vi ho veduta.*
I have been indisposed for some days.	*Sono stata alcuni giorni indisposta.*
I am sorry I did not know it, or I should have come to see you.	*Mi dispiace di non averlo saputo, perchè sarei venuta a trovarvi.*
I thank you with all my heart.	*Vi ringrazio di tutto cuore.*
The time for going to the country is approaching.	*Il tempo della villeggiatura s'avvicina.*
When do you go to the country?	*Quando andate in villa*, or *a villeggiare?*
I do not know; we have not yet decided.	*Non so; non abbiamo ancora deciso.*
I shall go out next week with all my family,	*Io partirò la settimana prossima con i miei di casa.*
Where do you go this year?	*Dove andate quest' anno?*

We shall go first to our country seat at R——, where we shall spend two or three months.—And you, when do you set out for the country?

Andremo prima alla nostra terra di R——, dove passeremo due o tre mesi.—E voi, quando partite per la villeggiatura?

Very shortly; as soon as my papa has attended to some domestic affairs.

In breve; appena avrà papà sbrigati alcuni affari di casa.

My mother intends travelling on the continent this year, and she will take me with her.

Mia madre ha intenzione di fare un viaggio sul continente quest' anno, e mi condurrà seco.

When do you start?

Quando partite?

After having been in the country, in the month of November.

Dopo la villeggiatura. Nel mese di Novembre.

That is the proper time for travelling.—Where do you intend to go?

Quello è veramente il tempo di viaggiare.—Dove avete intenzione d' andare?

We shall go to Italy.

Andremo in Italia.

Italy is a beautiful country. Although I have been there twice, I still have an inclination to go there again.

L' Italia è un bellissimo paese. Quantunque io vi sia stata già due volte, desidero ancora di riandarvi.

So everybody says; it must be really a fine country.

Tutti dicono così; bisogna che sia realmente un bel paese.

Do you speak Italian?

Parlate Italiano?

Have you learnt the Italian language?

Avete imparata la lingua Italiana?

I am studying it, and I find it such a beautiful language that it interests me greatly.

La sto studiando, ed è una lingua sì bella che mi diletta moltissimo.

Who is your master?

Chi è il vostro maestro?

Signor N——. Do you know him?

Il Signor N——. Lo conoscete?

He has also been my master.

È stato anche mio maestro.

He teaches very well.

Egli insegna molto bene.

Do you commence yet to speak Italian?

Cominciate ancora a parlare Italiano?

Yes, a little;—I make myself understood.

Sì, un poco;—mi fo capire.

Let us then speak Italian.

Parliamo dunque Italiano.

You speak already with great facility, and you pronounce very well.—Which books do you read?

Voi parlate già con molta facilità e pronunziate molto bene.—Che libri leggete?

Now I read the Promessi Sposi by Manzoni.

Adesso leggo i Promessi Sposi del Manzoni.

Do not forget after to read the dramas of Metastasio, the Gerusalemme of Tasso, and the Divine Comedy of Dante.

Non vi dimenticate di leggere poi i drammi del Metastasio, la Gerusalemme del Tasso, e la Divina Commedia di Dante.

I shall follow your advice, because I wish very much to read the Italian classics.

Farò come mi dite, perchè bramo moltissimo di leggere i classici Italiani.

You will do well to exercise yourself also in the Italian composition.

Farete bene di esercitarvi anche nella composizione.

I have already written some exercises, and now I compose some letters in Italian on various subjects.

Ho già scritto alcuni temi, ed ora compongo delle lettere in Italiano sopra varj soggetti.

By so doing you cannot fail to make great progress.

Facendo così, siete certa di fare molti progressi.

It is getting late, I must go home.

Si fa tardi, bisogna ch' io vada a casa.

Will you go already?

Volete già andarvene?

I cannot stay any longer to-day.

Non posso fermarmi di più oggi.

Do not go so soon, I pray;—take another glass of wine.

Non ve ne andate così presto, vi prego; — prendete ancora un bicchier di vino.

Not any more, I thank you.

Basta così, grazie.

I thank you for your visit, and I hope to have the pleasure of seeing you more often.

Vi ringrazio della vostra visita, e spero che avrò il piacere di vedervi più sovente.

The pleasure will be mine. I shall soon come to see you again.

Il piacere sarà il mio. Verrò a ritrovarvi presto.

Present my respects to your mother.

Riveritemi la vostra signora madre.

Give my compliments to your father.

Fate mille saluti da parte mia al vostro signor padre.

I will.

Sarete servita, or *sarete ubbidita.*

Say many kind things from me to all at home.

Salutatemi tanto i vostri di casa.

I will not fail.

Porterò loro le vostre grazie.

To our next meeting.—Good bye.

A rivederci.—Addio.

Good evening.—Good night.

Buona sera.—Buona notte.

Of the Country.	Della Campagna.
How beautiful the country looks in spring!	*Quanto è bella la campagna nella primavera!*
Which do you like best, staying in town or in the country?	*Vi piace più il soggiorno della città o della campagna?*
I like staying in town during a portion of the year.	*Amo il soggiorno della città durante una parte dell' anno.*
I prefer to stay almost always in the country.	*Preferisco di stare quasi sempre in campagna.*
The air of the country is pure and beneficial.	*L' aria della campagna è pura e benefica.*
When I am in the country I breathe more freely.	*Quando sono in campagna respiro più liberamente.*
How delightful is the view of those hills!	*Quanto è bella la veduta di quelle colline!*
Have you ever seen the sunrise?	*Avete mai veduto lo spuntar del sole?*
I have never seen it.	*Non l' ho mai veduto.*
You have never seen a thing so magnificent.	*Non avete mai veduto una cosa così magnifica.*
To-morrow morning I will rise early to see it.	*Domattina mi alzerò di buon ora per vederlo.*
In order to see all its effect, it is necessary to be on a hill.	*Per vederne tutto l' effetto bisogna essere sopra una collina.*
How many flowers there are this year!	*Quanti fiori vi sono quest' anno!*
What a delightful odour they give out!—the air is perfumed with them.	*Che odore delizioso essi emanano! —l' aria ne è imbalsamata.*
Let us cross these fields and enter into that wood.	*Traversiamo questi campi ed entriamo in quel bosco.*
How lofty these trees are!	*Quanto sono alti questi alberi!*
In this wood there are a great many hares.—Do you like sporting?	*In questo bosco vi sono dei lepri.— Amate la caccia?*
Sporting is one of my greatest amusements.	*La caccia è uno dei miei più grandi divertimenti.*
To-morrow, if you like, we will amuse ourselves by sporting a little.	*Domani, se volete, ci divertiremo un poco alla caccia.*
Look at that hare! I wish I had my gun!	*Guardate quel lepre! oh se avessi il mio schioppo!*
These are excellent spots for sporting.	*Questi sono ottimi luoghi da caccia.*
On those hills and in the wood there is plenty of game.	*Su per quelle colline e nel bosco vi è molto selvaggiume.*
We shall want some hounds.	*Avremo bisogno di qualche cane da caccia.*
I have some very good ones.	*Ne ho io dei buonissimi.*
Let us ascend that hill.	*Montiamo su quella collina.*
Let us go towards the river.	*Andiamo verso il fiume.*

Are wild-ducks found in the river?	*Vi sono delle anitre selvatiche nel fiume?*
I think there are.	*Credo di sì.*
Let us go on the other side.	*Passiamo dall' altra parte.*
The bridge is too far off; we will cross the river in a boat.	*Il ponte è troppo lontano; traverseremo il fiume in barchetta.*
In this river there are eels and trout.	*In questo fiume vi sono delle anguille e delle trotte.*
Are you fond of fishing?	*Vi divertite alla pesca?*
Sometimes.—I like fishing with a line.	*Qualche volta.—Mi piace il pescare colla lenza.*
I fish with a net, because one takes more fish.	*Io pesco colla rete, perchè si prendono più pesci.*
Let us cross the river again.	*Traversiamo di nuovo il fiume.*
It is time to return home.	*'E tempo di ritornare a casa.*

The preceding familiar dialogues are such as may be addressed to any intimate acquaintance, or to persons in general, where ceremony is not required. But in Italy it is usual to make use of two other modes of address: one in the second person singular, *tu*, thou, to intimate friends; and the other in the third person feminine, to persons of distinction, or where respect and politeness are intended to be shown. In such cases, the pronouns *ella*, she, *la*, and *lei*, her, are employed, or understood; because, whether they relate to *signora* or to *vossignoria*, these words having a feminine termination, equally require a corresponding pronoun, whether the discourse be addressed to a gentleman or to a lady. This may at first sight appear very singular and uncouth to an English ear; but a little time and practice will reconcile the speaker to the custom. The peculiarities of a language in general can only be properly acquired by an intercourse with the natives.

DIALOGUES IN THE THIRD PERSON.

Salutations, Ceremonies, &c.	Salutazioni, Cerimonie, &c.
Madam, Miss, I wish you a good morning.	*Signora, Signorina, le auguro il buon giorno.*
Good morning, sir.	*Buon giorno, signore.*
How do you do?	*Come sta ella?*
How is your health?	*Come sta di salute?*
Quite well, I thank you. And how do you do?	*Bene, grazie. Ed ella come sta?*

As usual.	*Secondo il solito.*
Very well, at your service.	*Benissimo, per servirla.*
I am happy to hear it.	*Me ne rallegro.*
I am glad to see you in good health.	*Godo di vederla in buona salute.*
Pray, be seated.	*S' accomodi, la prego.*
Be pleased to sit down.	*Favorisca di sedere.*
How is your father?	*Come sta il suo signor padre?*
So, so.—Not very well.	*Così, così.—Non troppo bene.*
He is a little indisposed.	*'E un poco indisposto.*
He has the headache.	*Gli duole il capo.*
He is very ill.	*'E molto ammalato.*
I am very sorry for it.	*Me ne rincresce moltissimo.*
I hope it will be nothing.	*Spero che non sarà niente.*
How are all at home?	*Come stanno i suoi di casa?*
They are all well. And your sister, how is she?	*Stanno tutti bene. E la sua signora sorella come sta?*
She is perfectly well, I thank you.	*Sta ottimamente bene, grazie.*
I should like to see her.	*Bramerei di vederla,* or *di osse-quiarla.*
She is not at home now, but she will soon return;—she will be happy to see you.	*Non è in casa adesso, ma ritor-nerà presto; avrà molto piacere di vederla.*
What a beautiful day!	*Che bella giornata!*
It is delightful weather.	*Fa un tempo delizioso.*

Have you read the newspapers?	*Ha ella letto i giornali?*
I have read the Italian newspaper; —the English newspapers.	*Ho letto il giornale Italiano;—i giornali Inglesi.*
What news is there?	*Che si dice di nuovo?*
It is said that	*Si dice che . . . . . .*
Indeed!—Really!	*Davvero!—Veramente!*
So they say.	*Così si dice;—così dicono.*
Let us hope it may not be true.	*Speriamo che non sia vero.*
I wish it may be true.	*Vorrei che fosse vero.*
Excuse me, I must go to pay another visit.	*Mi permetta, bisogna ch' io vada a fare un' altra visita.*
You are in a great haste. Stay a little longer.	*Ella ha gran fretta. Si trattenga ancora un poco.*
I will stay longer another time.	*Mi tratterrò di più un' altra volta.*
I hope I shall soon see you again.	*Spero di rivederla presto.*
I will come again in a few days.	*Ritornerò fra qualche giorno.*
When shall I have the pleasure of seeing you again?	*Quando avrò il piacere di rive-derla?*
In the course of two or three days;—next week.	*Da qui a due o tre giorni;—la set-timana prossima.*

Be so kind as to remember me to your mother.	*I miei ossequj* or *i miei complimenti alla sua signora madre.*
Present my respects to your sister.	*Mi riverisca la sua signora sorella.*
I will.	*Sarà ubbidita.*
Give my compliments to all at home.	*Faccia i miei saluti ai suoi di casa.*
I will not fail.	*Non mancherò.*
Till I have the honour, or the pleasure of seeing you again.	*All' onore,* or *al piacere di rivederla.*
Till I see you again.	*A rivederla.*
Good bye.	*Stia bene.*
I wish you a good evening.	*Le auguro la buona sera.*
Good night.	*Felice notte.*

A Visit.	Una Visita.
Is Mr. B—— at home?	*E in casa il Signor B——?*
No, sir; he is out.	*No, signore; è uscito.*
Is Mrs. Aurelia at home?	*La Signora Aurelia è in casa?*
Yes, sir; she is at home.	*Sì, signore; è in casa.*
I should wish to see her;—to pay my respects to her.	*Bramerei di vederla,* or *di osseguiarla.*
Please to walk in.	*Abbia la bontà d'entrare.*
Madam, there is Mr. P——, who wishes to see you.	*Signora, c' è il Signor P——, che desidera di vederla.*
Tell him that I am sorry I cannot receive him now because I am engaged, but I will receive him another day, if he will have the goodness to call again.	*Ditegli che mi dispiace di non poterlo ricevere adesso, perchè sono occupata; ma che lo riceverò un altro giorno, se vuole degnarsi di ripassare.*
Show him in.	*Fatelo passare.*
Madam, I am your most humble servant.—How do you do?	*Servo umilissimo della Signora Aurelia.—Come sta ella?* or *sta ella bene?*
Tolerably well, I thank you. And how are you?	*Passabilmente bene, grazie. Ed ella come sta?*
At your obedience.	*Per ubbidirla.*
I am happy to see you in perfect health.	*Sono lietissimo di vederla in ottima salute.*
Be so kind as to take a seat.	*Faccia grazia di sedere.*
How is Mr. B——?	*Come sta il suo signor consorte?*
He is quite well, I thank you; he is gone out shooting with some friends, but he will return this evening.	*Sta benissimo, grazie; è andato a caccia con alcuni suoi amici, ma sarà di ritorno questa sera.*
I have to speak to him about some important business. I shall come to see him to-morrow.	*Debbo parlargli d' un affare di molta importanza. Verrò a trovarlo domani.*

He will be most happy to see you.—Why do you come to see us so seldom?	*Egli sarà lietissimo di vederla.—Perchè viene a trovarci così di rado?*
I have been in the country. I have been to P——, and this is the reason why we have not seen each other for some time.	*Sono stato in campagna. Sono stato a P——, ed ecco perchè non ci siamo veduti da qualche tempo.*

What news do you bring us from P——?	*Che notizie ci porta da P——?*
Nothing new.	*Nulla di nuovo.*
They talk about a new railway from P—— to V——.	*Si parla di una strada ferrata da P——, sino a V——.*
It will be an excellent thing for that province.	*Sarà un' ottima cosa per quella provincia.*
Without doubt, and above all, for the town of P——.	*Senza dubbio, e soprattutto per la città di P——.*
Have you heard about the new discovery?	*Ha ella inteso parlare della nuova scoperta?*
Of what discovery?	*Di quale scoperta?*
Of a large island in the Pacific Ocean.	*Di una grand' isola nell' oceano Pacifico.*
Really?—By whom has it been discovered?	*Veramente?—Da chi è stata scoperta?*
By Captain R——.	*Dal capitano R——.*
This is the first time I have heard of it.—Is it a very large island?	*Quest' è la prima volta che ne sento parlare. È un' isola molto grande?*
They say it is more than five hundred miles in circumference.	*Dicono che sia più di cinque cento miglia in circonferenza.*
Are there inhabitants?—Is the island inhabited?	*Vi sono abitanti?—È abitata l' isola?*
They say, yes.	*Dicono di sì.*
What name have they given to it?	*Che nome le hanno dato?*
The name of Captain R——, who has discovered it.	*Il nome del capitano R——, che l' ha scoperta.*
Have you seen Mrs. N—— lately?	*Ha ella veduto recentemente la Signora N——?*
No, madam; it is a long time since I saw her.	*No, signora; è molto tempo che non l' ho veduta.*
I believe she is not yet returned from Naples.	*Credo che non sia ancora ritornata da Napoli.*

On Returning from the Country.	Del Ritorno dalla Campagna.*
When did you return to town?	*Quand' è ella ritornata in città?*
I returned yesterday;—the day before yesterday.	*Sono ritornato* (or *ritornata*, fem.)† *ieri;—l' altro ieri.*
I returned last week.	*Ritornai la settimana scorsa.*
What appearance has the country?	*Che apparenza ha la campagna?*
It has good appearance.—It has a bad appearance.	*Ha buona apparenza.—Ha cattiva apparenza.*
What harvest shall we have?	*Che raccolta avremo?*
I think we shall have a good harvest.—I fear we shall have a bad harvest.	*Credo che avremo una buona raccolta.—Temo che avremo una cattiva raccolta.*
How does the corn look?	*Come va il grano?*
The corn looks well. The corn is very beautiful.	*Il grano va bene. Il grano è bellissimo.*
And the grape?	*E l' uva?*
The grape promises well. The grape crop will be plentiful.	*L' uva promette bene. La raccolta dell' uva sarà abbondante.*
How does the fruit look?	*Che apparenza hanno i frutti?*
The fruit looks bad. It will be scarce.	*I frutti vanno male. Saranno scarsi i frutti.*
It has not rained for some time.	*È molto tempo che non ha piovuto.*
The country requires some rain.	*La campagna ha bisogno di pioggia.*
The vegetables have suffered much.	*I legumi hanno sofferto molto.*
Do me the pleasure now to breakfast with me.	*Mi faccia grazia adesso di far colazione con me.*
I cannot indeed, I thank you. I have already breakfasted, but I will take a cup of chocolate to keep you company.	*Non posso davvero, la ringrazio. Ho già fatto colazione, ma prenderò una tazza di cioccolata per tenerle compagnia.*
How hot it is to-day.	*Che caldo che fa oggi.*
It is really very warm.	*Fa veramente caldo.*
I beg you to favour me with your company at dinner to-day.	*La prego di tenermi compagnia a pranzo oggi.*
With much pleasure.—I am sorry I cannot accept your invitation to-day, as I have promised to dine with the Marquis S——.	*Con molto piacere.—Mi dispiace di non poter accettare il suo invito per oggi, perchè ho già promesso di pranzare col Marchese S——.*
Then you will favour me at dinner to-morrow.	*Dunque mi favorisca a pranzo domani.*

* This dialogue is supposed to take place between two gentlemen.

† Observe, when the past participle refers to the person to whom one speaks, it is put in the feminine, whether it refers to a lady or a gentleman, because it agrees with the title of *vossignoria* which is feminine (see Observations, p. 83). But when the participle refers to one's self, that is to say, to the person who speaks, it is then put in the masculine if it be a gentleman, and in the feminine if it be a lady.

I will accept with pleasure your invitation for to-morrow.	*Domani accetterò con piacere le sue grazie.*
We shall dine at six o'clock.	*Pranzeremo alle sei.*
Very well, I will not fail.	*Benissimo, non mancherò.*
Let us go out a little.	*Sortiamo un poco.*
Where shall we go?	*Dove vogliamo andare?*
Where you please.	*Ove le piace.*
Let us go and pay a visit to Mr. C——.	*Andiamo a trovare il Signor C——.*
Let us go to the Museum.	*Andiamo al Museo.*
I will now order my carriage.	*Adesso farò attaccare il legno.**
It is not necessary, mine is at the door.	*Non occorre, il mio è alla porta.*
We will go then.	*Andiamo dunque.*

Of the Museum.	Del Museo.
Have you ever been at the Museum?	*'E stata mai al Museo?*
I have never been there.	*Non vi sono mai stato.*
I have been there several times.	*Vi sono stato più volte.*
It is some time since I have been there, and I wish to see the rich additions of which I have heard spoken.	*'E un pezzo che non vi sono stato, e bramo di vedere le ricche addizioni di cui ho inteso parlare.*
How long is it since you were there?	*Quanto tempo è ch' ella non vi è stata?*
It is more than three years.	*Sono più di tre anni.*
You will see many things that were not there before, especially in the gallery of painting and in the cabinet of birds.	*Vedrà delle cose che non vi erano prima, specialmente nella galleria dei quadri e nel gabinetto dei volatili.*
We are arrived. Let us enter.	*Eccoci giunti. Entriamo.*
Let us see first the gallery of painting; it contains very beautiful pictures.	*Vediamo prima la galleria dei quadri; essa contiene delle bellissime pitture.*
Let us examine first of all this fine landscape; it is by the celebrated Poussin.	*Osserviamo prima di tutto, questo bel paesaggio; esso è del celebre Pussino.*
It is really beautiful.	*È veramente bello.*
He is one of the best artists in this style.	*Egli è uno dei migliori artisti in questo genere.*
This other painting is an original of the illustrious Raphael. Look what a fine idea!—what fine forms!	*Quest' altro quadro, è un originale dell' insigne Rafaele. Guardi che bell' invenzione!—che belle forme!*

* *Legno* (literally *wood*) is often used idiomatically in Italian for *carrozza* or *carrettella*, carriage or chaise, &c.

Beautiful really!
This is by the celebrated Michael Angelo; it represents the Final Judgment. Look, what a fine work!
Here is a view of Venice by Canaletto.
Let us see now this Venus by Titian. He has cultivated various subjects, with great merit.
Among all the artists of celebrity, that which I admire the most is Michael Angelo.
The genius of Michael Angelo is really sublime.
He was not only a famous painter, but also a sculptor and architect of great celebrity.
The works which he has completed in every branch of the fine arts attest it.
But this is not all; he also cultivated literature and he was a poet of merit.
Poetry, which is the sister of painting, ought certainly to be felt by a mind so rich of fine inventions.
Let us now enter into the gallery of statues.
This is the Moses by Michael Angelo;—it seems alive!
Here are the Hebe and the three Graces by Canova. What fine statues!
Let us go through the cabinet of birds, and we will see afterwards that of the minerals.
What a beautiful and immense collection!
Let us see what time it is.
It is already four o'clock.
I am sorry that I cannot see the remainder of it to-day, because I have much to do.
We will return here another day.

Bellissimo veramente!
Questo è del celebre Michel Angelo; rappresenta il Giudizio Universale. Osservi che bel lavoro!

Ecco una veduta di Venezia del Canaletto.
Vediamo ora questa Venere del Tiziano. Egli ha trattato varj soggetti con grandissimo merito.

Fra tutti gli artisti di celebrità, quello che più di tutti ammiro è Michel Angelo.
Il genio di Michel Angelo è veramente sublime.
Egli non solo fu insigne pittore, ma anche scultore ed architetto di gran fama.
Le opere da lui lasciate in ogni ramo di belle arti lo attestano.

Ma ciò non è tutto; egli coltivò anche le belle lettere e fu poeta di merito.
La poesia ch' è la sorella della pittura, dovea per certo essere intesa da una mente così ricca di belle creazioni.
Entriamo ora nella galleria delle statue.
Questo è il Mosè di Michel Angelo; —sembra vivo!
Ecco quì l' Ebe, e le tre Grazie del Canova. Che belle statue!

Traversiamo il gabinetto dei volatili, e poi vedremo quello dei minerali.
Che bella ed immensa collezione!

Vediamo che ora è.
Sono già le quattro.
Mi rincresce di non poter vedere il rimanente oggi, perchè ho molto da fare.
Ci ritorneremo un altro giorno.

PHRASES, IDIOMS, PROVERBS, AND PECULIARITIES, OF THE ITALIAN LANGUAGE, ESSENTIAL TO FAMILIAR CONVERSATION.

He is most desperately in love.	*Egli è fieramente acceso d'amore.*
I expect you at home.	*V' aspetto a casa.*
In three days from this time.	*Da quì a tre giorni.*
We must not suffer our passions to overcome us.	*Non dobbiamo abbandonarci alle nostre passioni.*
He is given over by his physicians.	*È abbandonato da' medici.*
I am a prey to a dejection of mind.	*Sono vittima di un abbattimento di mente.*
He is a gentleman of easy access.	*È un cavaliere di facile abbordo.*
I will take every opportunity to serve you.	*Abbraccierò tutte le occasioni per servirla.*
Grasp all, lose all.	*Chi troppo abbraccia, nulla stringe.*
Love blinds a man.	*L' amore accieca l' uomo.*
As it sometimes happens.	*Come tal volta accade.*
He is not worth a groat.	*Non vale un' acca.*
You need not tell me the contrary.	*Non occorre che mi diciate il contrario.*
I have made a good bargain.	*Ho fatto un buon affare.*
I promise you I will do it.	*V' accerto che lo farò.*
It is necessary to give him a gentle hint.	*Bisogna farglielo capire.*
What a cruel fate! he was actually torn to pieces.	*Che sorte crudele! fu lacerato brano a brano.*
That girl is very forward; she must be kept under.	*Quella fanciullina è impertinente; bisogna tenerla in briglia.*
Why do you talk to her so roughly?	*Perchè le parlate così brusco?*
I will not tarnish the reputation of any one.	*Non voglio denigrare l' onore di chi che sia.*
My friend, will you go along with me?	*Amico mio, volete venir meco?*
Most willingly.	*Ben volontieri.*
She is very peevish, she will not take a jest.	*Ella è molto fastidiosa; non vuole stare agli scherzi.*
You must therefore give her fair words.	*Dovete dunque prenderla colle buone.*
What an idler you are!	*Quanto siete oziosa!*
It is not your business to correct me.	*Non tocca a voi di riprendermi.*
I sink in oblivion all thoughts of revenge.	*Io abbandono ogni pensiero di vendetta.*
Who is that man?	*Chi è quell' uomo?*
He is the physician of the village.	*È il medico del villaggio.*

What a malicious girl you are to do what you have done to me; but you shall pay dearly for it.	*Tu sei ben maliziosa per far quel che mi hai fatto; ma me la pagherai cara.*
I earnestly entreat you not to take revenge.	*Vi prego caldamente di non prenderne vendetta.*
What a good man that is!	*Che buon uomo è colui!*
They tell me he possesses all the cardinal virtues.	*Mi dicono che possede tutte le virtù cardinali.*
I should like much to see him.	*Avrei molto a caro di vederlo.*
He never comes this way.	*Non viene mai da queste parti.*
I should like to win his heart.	*Vorrei cattivarmi l'animo suo.*
That is not so easy.	*Questo non è molto facile.*
I have received the book you sent me, and thank you.	*Ho ricevuto il libro che mi ha mandato, e la ringrazio.*
My dear friend, why are you so angry?	*Amica carissima, perchè andate in collera?*
Because they have been speaking ill of me.	*Perchè hanno sparlato di me.*
A fine subject for anger, indeed!	*Un bel motivo per andare in collera!*
You are a good little girl, and no one can say to the contrary.	*Siete una buona fanciullina, e non vi sarà chi dica il contrario.*
My friend, I will tell you a secret.	*Amica mia, vi dirò un arcano.*
I have complete possession of that man's heart.	*Tengo le chiavi del cuor di costui.*
Indeed, have you?	*Davvero?*
Indeed, I have.	*Davvero.*
How fortunate you are!	*Come siete felice!*
He is an elegant man.	*Egli è un bel cavaliere.*
I greatly envy you, my love.	*Io muoro, cara mia, d' invidia.*
Then, my dear friend, I will resign him to you.	*Dunque, carissima amica, voglio cedertelo.*
Where have you been, my dear?	*Dove siete stata, cara mia?*
In the garden.	*Nel giardino.*
What do you wish for?	*Che volete?*
My book.	*Il mio libro.*
It is in the other room.	*E nell' altra camera.*
Make a curtsey to the lady.	*Fate una riverenza alla signora.*
You do not look very well this morning.	*Voi non avete buona ciera questa mattina.*
I have a slight headache.	*Mi duole un poco la testa.*
Since when?	*Da quando in quà?*
Since Monday.	*Da Lunedì in quà.*
You surprise me; why did you not tell me so before?	*Mi fate stupire; perchè non me l' avete detto prima?*
Go and lie down, and to-morrow you will be better.	*Vattene a dormire, e domani starai meglio.*
I have something in view; but I will not tell you what it is.	*Io ho una cosa in vista, ma non vi dirò qual sia.*
do not know what to answer you on this head,	*Non so che rispondervi circa questo particolare.*

That fellow is a complete rogue. *Quello è un briccone di prima classe*
He reaps the fruits of the labours of others. *Coglie il frutto delle fatiche altrui.*
He hit me on the head with a stick. *Mi diede una bastonata sul capo.*
Your painter has made your portrait a very good likeness. *Il vostro pittore v' ha preso molto bene il vostro ritratto.*
He has deceived me under the pretence of love. *Egli m' ha ingannata sotto pretesto d' amore.*
What a misfortune. *Che disgrazia !*
He lives as if he had a thousand a-year. *Vive come se avesse mille lire l' anno.*
He does not know how to govern his passions. *Non sa come combattere le sue passioni.*
Adieu, my friend, I am going to take leave of my female friends. *Addio, amica mia ; vado a prender congedo dalle mie amiche.*
They say that gentleman is very rich. *Dicono che quel Signore è ricchissimo.*
I do not believe he is very rich ; but he has enough to live independently. *Non credo che sia molto ricco ; ma ha da vivere competentemente.*
He has a very sickly appearance. *Ha un' aria ammalaticcia.*
He has forfeited my esteem. *Ha perduto la mia stima.*
Short reckonings make long friends. *Conti corti, amici cari.*
I am not fond of making many compliments. *Non mi piace di fare molti complimenti.*
They say the king is dead. *Si dice che il re è morto.*
This will afford us great subject for discourse. *Questo ci darà materia di ragionare.*
The two princes are twins. *I due principi sono gemelli.*
The eldest is very amiable. *Il maggior è molto amabile.*
Necessity obliges me to do what I would not wish. *La necessità mi costringe a fare quel che non vorrei.*
Why, my dear, were you so long coming ? *Perchè, cara mia, siete stata tanto a venire ?*
Because I am very tired. *Perchè mi sento molto stanca.*
I have been unwell ; I always am so in the winter ; the cold does not agree with me. *Sono stata ammalata ; lo sono sempre nell' inverno ; non mi piace il freddo.*
Sit close to the fire. *Sedete vicino al fuoco.*
Since you were here I have written to Mr. M——, from whom I have received a favorable answer. *Da che voi siete stata quì, ho scritto al signor M——, da cui ebbi una risposta favorevole.*
His misfortunes make my heart bleed. *La sua disgrazia mi lacera il cuore.*
I esteem him very much. *L' ho molto a cuore.*
If he should die, I shall break my heart. *Se morisse mi creperebbe il cuore.*

His brother is a very insignificant man.	*Suo fratello è un uomo da niente.*
have received the book and the penknife you sent; and am much obliged to you for all these favours.	*Ho ricevuto il libro, ed il temperino, che mi avete mandati, e vi sono tenuto per tutti questi favori.*
My friend, I am quite borne down by misfortunes.	*Amico mio, io sono carico di sciagure.*
I am truly sorry for it.	*Me ne dispiace moltissimo.*
Who caused you so much suffering and such misfortunes? and why was it done?	*Chi vi ha cagionato tante pene, e tante disgrazie? e perchè lo hanno fatto?*
My friend, I know not; but I think it was through envy and malice, passions which so much disgrace mankind.	*Amico, io non ne so niente, ma penso che sia per invidia o malizia; passioni che fanno tanto disonore agli uomini.*
I am exceedingly sorry that you should be their innocent victim; but forbear to complain; and leave just vengeance to the omnipotent God of the universe.	*Mi dispiace moltissimo che siate la loro vittima innocente; ma non vi lagnate, e lasciatene la giusta vendetta al Dio onnipotente dell' universo.*
I cannot get away from this place, being without money.	*Io non posso distaccarmi da questo luogo, non avendo danaro.*
There is a very great difference between your fate and mine.	*V' è grandissimo divario fra la di lei sorte, e la mia.*
My dear friend, I will convince you that you are wrong.	*Mio caro amico, vi darò a divedere ch' avete torto.*
What will become of me I know not.	*Non so cosa diverrà di me.*
I have good reason to complain of you.	*Ho ragione di lagnarmi di voi.*
I have many things to do, and one can't attend to all at once; so good bye.	*Ho molti affari, e non si può dormire, e far la guardia; dunque a rivederla.*
I have a daughter sixteen years old.	*Io ho una figlia di sedici anni.*
Nature has endowed her with much beauty, and a great capacity.	*La natura l' ha dotata d' una gran bellezza, e di molta capacità.*
We must give every one his due; I have not heard any one who plays the piano-forte better than she does.	*Bisogna render giustizia a chi la merita; non ho sentito chi sappia suonare il pianoforte, meglio di lei.*
Yesterday the weather was fine, and we went into the country.	*Jeri faceva buon tempo, e siamo stati nel campo.*
This weather will not last long.	*Questo tempo non avrà lunga durata.*
I believe in truth it will be as you say.	*Credo in effetto che sia come voi dite.*
Your daughter has grown very tall.	*Vostra figlia è molto cresciuta.*
Don't you know that ill weeds grow apace?	*Non sapete voi ch' ogni mal erba cresce presto?*

I will not dwell any longer on this subject.	*Non mi estendo di più sopra questo soggetto.*
Do you expect Mr. L——?	*Aspettate voi il Signor L——?*
Yes, sir; and he will come without fail.	*Sì, Signore; e verrà senza fallo.*
I have promised him several recommendatory letters to my friends in Italy.	*Gli ho promesso alcune lettere di raccomandazione presso i miei amici in Italia.*
I am very happy to hear it; for he is a gentleman of great merit.	*Godo di udir ciò; poichè è un cavaliere di gran merito.*
The weather grows cold.	*Il tempo si mette al freddo.*
The days begin already to get shorter.	*I giorni già decrescono.*
Beauty decays with age.	*La bellezza declina coll' età.*
I have too great an esteem for you to wish to offend you, madam.	*Ho troppa deferenza per lei per volerla offendere, signora.*
I will do all that lies in my power to please you.	*Farò tutto ciò che dipende da me per piacerle.*
I am very glad to see you.	*Godo molto di vederla.*
Do you know Mr. N——?	*Conoscete il Signor N——?*
Very little.	*Molto poco.*
They tell me he is a very devil let loose.	*Mi dicono ch' è un diavolo scatenato.*
You must avoid him.	*Bisogna evitarlo.*
What a sluggard you are.	*Quanto siete pigro!*
He gave me a very kind reception.	*Mi ha fatta una lieta accoglienza.*
I suffer myself to be deceived by flattery.	*Io mi lascio addormentare dalle lusinghe.*
Sensual men are easily allured.	*I sensuali si lasciano facilmente adescare.*
If ever I have the opportunity to serve you I will do it.	*Se avrò mai l'occasione di servirla, la servirò.*
I am greatly concerned at your misfortune.	*La vostra disgrazia m' affanna molto.*
I am entirely recovered.	*Sono affatto guarito.*
I will intrust you with a secret.	*Ti voglio affidare un secreto.*
She affects to speak Tuscan.	*Ella affetta il parlar Toscano.*
Wine is not good for me.	*Il vino non mi si confà.*
This way of talking does not become such a person as you.	*Questo discorso non si confà ad un pari suo.*
Fear chilled my blood in my veins.	*Mi s' agghiacciò il sangue per la paura.*
His fame is spread on all sides.	*La sua fama è sparsa da per tutto.*
We must settle accounts.	*Dobbiamo aggiustare i conti.*
Virtuous men raise themselves by their own merit.	*Gli uomini virtuosi s' aggrandiscono colla loro propria virtù.*
She is ill provided with the necessaries of life.	*Ella è scarsa di beni di fortuna.*

He spends his income before it is due.	*Egli spende più che non guadagna.*
Adversity sharpens the wit.	*L' avversità aguzza l' ingegno.*
I am not well versed in this kind of business.	*Non ho l' occhio aguzzo in questa sorta d' affari.*
We ought not always to give way to our passions.	*Non si deve sempre allentare il freno alle passioni.*
I have received a letter from him.	*Io ho ricevuta una lettera da lui.*
To say, and to do, are two things.	*Altro è dire, altro è fare una cosa.*
I prefer study to pleasure.	*Amo meglio lo studio che non i piaceri.*
I speak to thee as a friend.	*Io ti parlo da amico.*
You shall make good the loss to me.	*Voi mi rifarete il danno.*
I would have done it, even though he had been there.	*L' avrei fatto, quando anche egli ci fosse stato presente.*
I have been in Italy.	*Io sono stato in Italia.*
I have been there also.	*Vi sono stato anche io.*
Let us forbear to speak further on this subject.	*Lasciamo andare questo discorso.*
He is not only liberal, but prodigal.	*Non è solamente liberale, ma prodigo.*
Nothing pleases me but solitude.	*D' altro non m' appago che della solitudine.*
We will go to the Opera.	*Andremo all' opera.*
Get yourself ready.	*Allestitevi.*
I will follow your advice.	*M' appiglio al vostro consiglio.*
All his misfortunes are attributed to you.	*A voi s' appongono tutte le sue sciagure.*
I was on the point of going out when you came in.	*Stavo per sortire quando siete entrato.*
He well understands how to build castles in the air.	*Egli sa bene come far castelli in aria.*
They have fought obstinately.	*Hanno combattuto aspramente.*
I am fearful lest some misfortune should befall him.	*Temo che gli avvenga qualche disgrazia.*
His house is at the foot of a mountain.	*La sua casa sta alle falde d' una montagna.*
I will see you no more.	*Io non voglio vederti mai più.*
I am contented with what little I have.	*Quel poco che ho mi basta.*
Whenever I see him, I feel my heart palpitate.	*Quando lo vedo mi sento sempre battere il cuore.*
I found the task harder to accomplish than I expected.	*Ho trovato il becco più duro a mugnere di quel che mi pensava.*
He is not a man to bear an affront.	*Egli non è uomo da sopportare affronti.*
It is necessary to strike the iron while it is hot.	*Bisogna batter il ferro mentre egli è caldo.*
He is a man of the world.	*È un uomo di mondo.*
I will not puzzle my brains about these things.	*Io non voglio lambiccarmi il cervello con queste cose*

I must go.	*Bisogna ch' io me ne vada.*
If you should want money, you will write to me.	*Se le bisognassero danari, mi scriva.*
We must all die.	*Dobbiamo tutti morire.*
It would be necessary that I should make him acquainted with it.	*Bisognerebbe ch' io glielo facessi sapere.*
The truth is not to be spoken at all times.	*Bisogna tacere qualche volta la verità.*
That is a very discreet man.	*È un uomo molto discreto.*
I will turn a deaf ear to what he says.	*Gli farò orecchie da mercante.*
I always take a nap after dinner.	*Io fo sempre una dormitina dopo [pranzo.*
It is necessary to come to the purpose.	*Bisogna ritornare al proposito.*
I am a victim to all sorts of misfortunes.	*Sono immerso in un mare di sciagure.*
I have business of importance, and cannot wait.	*Ho un affare d'importanza, è non posso aspettare.*
That man has a flinty heart which it is impossible to touch.	*Costui è durissimo di cuore, e non sente pietà.*
There was a number of armed men.	*V' era un buon numero di gente armata.*
I fear you have not a clear conscience.	*Temo che non abbia la coscienza netta.*
It is necessary to proceed cautiously.	*Bisogna agire con cautela.*
I had no sleep at all last night.	*Non ho dormito niente la notte passata.*
One cannot accomplish what many can.	*Una noce non suona in un sacco.*
All is not gold that glitters.	*Ciò che luce non è sempre oro.*
He lives in abundance.	*Sta nell' oro.*
We must think before we speak.	*Bisogna masticar le parole, prima di parlare.*
Do as you please.	*Ella è padrona.*
I am concerned in this business.	*Io son a parte di questo negozio.*
It is very easy to be grossly mistaken.	*È molto facile l' ingannarsi.*
When do you intend to go?	*Quando pensate di partire?*
That is not my meaning.	*Non è questo il mio pensiero.*
He has ruined me under the mask of friendship.	*Mi ha rovinato sotto color d' amicizia.*
He is ready to fall.	*Sta per cadere.*
He is dying.	*Sta per morire.*
He abuses me without any reason.	*Mi maltratta senza dargliene motivo.*
He is a very impudent man.	*È un uomo che ha perduto il rossore.*
That is a well-made man.	*Egli è ben fatto di persona.*
Death spares no one	*La morte non la perdona a nessuno*

Let me tell you as a friend.	*Mi permetta ch' io le dica da amico.*
I am exceedingly sorry that I cannot oblige you.	*Mi dispiace moltissimo di non poterla servire.*
He is a man of great consequence.	*È un uomo di gran peso.*
He has left me in the lurch.	*Mi ha lasciato nelle peste.*
He is a man of courage.	*'E un uomo di petto.*
He prides himself on being an honest man.	*Si picca d' essere un galantuomo.*
He is a man who will never take advice.	*È un uomo che non vuol mai pigliar consiglio.*
She gives herself up to grief.	*Si da in preda al dolore.*
It is useless to talk to those who will not hear.	*'E inutile predicare a chi non vuol capire.*
I wish you all the happiness you can desire.	*Vi auguro tutte le felicità che desiderate.*
They came to blows.	*Vennero alle prese.*
Much good may it do you.	*Buon prò vi faccia.*
He is so puzzled that he knows not how to act.	*'E più impicciato che un pulcin nella stoppa.*
You are in a good plight.	*Siete in buon punto.*
I catch you in an unlucky moment.	*Vi piglio in mal punto.*
You have no conscience at all.	*Voi non avete punto coscienza.*
Say what you will, I must go.	*Dite pure quel che volete, bisogna che me ne vada.**
I have him in my power.	*Lo tengo in pugno.*
It is not far from hence.	*Non è molto di qui lontano.*
He is sometimes in one place, and sometimes another.	*Sta quando in un luogo, e quando in un altro.*
What day of the month is it?	*Ai quanti siamo del mese ?*
It is the sixteenth.	*Siamo ai sedici.*
We shall soon enter on the winter quarter.	*Entreremo ben tosto nell' inverno.*
My friend, I must now consult you on my affairs.	*Amico, bisogna che vi consulti adesso sopra i miei affari.*
I am come for that particular purpose.	*Sono venuto appunto per questo.*
I will not entangle myself in these concerns.	*Non voglio mischiarmi in queste affari.*
I cannot bring it to my recollection.	*Non posso recarmelo a mente.*
They cannot live one hour together.	*Non possono stare un' ora insieme.*

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* The Italian language is remarkable for redundancies as well as abbreviations; and this phrase, in Italian, would have implied nearly the same without the word *pure*, as with it. Two points are, notwithstanding, gained by its introduction; the one, that it makes the phrase fuller in measure and more harmonious in sound; and the other, that it gives at the same time more energy to the expression.

I am very unhappy, and nothing but music can restore my tranquillity of mind.	*Sono molto infelice, e non v' è che la musica che possa rendermi allegro.*
That is a man of capacity.	*Quello è un uomo di capacità.*
Be so kind as to repeat what you have said.	*Mi favorisca di ripetere quel che ha detto.*
That requires a great deal of time.	*Ciò richiede molto tempo.*
I must take shelter from the malice of the world.	*Bisogna ch' io mi guardi dall' invidia del mondo.*
He is always ready to receive, but unwilling to give.	*Egli ha sempre la mano presta a ricevere, ma lenta a dare.*
I must reconnoitre that fortress.	*Bisogna riconoscere quella fortezza.*
He says things which are foreign to the purpose.	*Egli ricorda i morti a tavola.*
At last, fortune smiles upon me.	*Alfin la fortuna mi sorride.*
That fellow laughs without a cause.	*Colui ride senza sapere il perchè.*
I am not fond of provoking laughter.	*Non mi piace di provocar il riso.*
Be upon your guard.	*State in guardia.*
Peace be with you.	*Rimanete in pace.*
Have the goodness to shuffle the cards.	*Favorisca di rimescolare le carte.*
How tired I am of being in bed.	*Quanto mi rincresce lo stare in letto.*
He leads a miserable life.	*Mena una vita sventurata.*
That is contrary to reason.	*Ciò ripugna alla ragione.*
I will be revenged.	*Voglio vendicarmi.*
He made me die with laughing.	*Mi ha fatto morire dalle risa.*
He takes after his father.	*Egli ritrae dal padre.*
She takes after her mother.	*Ella ritrae dalla madre.*
It is in vain to attempt to swim against the stream.	*È in vano il nuotare contr' acqua.*
Every pleasure has its pain.	*Ogni bene ha il suo male.*
My meaning is this.	*Voglio dir questo.*
This road leads to the garden.	*Questa strada mena al giardino.*
Try to torment him a little.	*Fategli ródere un poco il freno.*
Every story may be told in two ways.	*Ogni medaglia ha il suo rovescio.*
He is a very artful fellow.	*È un gran furbo.*
I have travelled a great deal, and am returned after all quite disappointed.	*Ho viaggiato molto, e con tutto ciò sono tornato colle trombe nel sacco.*
He does nothing but drink.	*Non sa far altro che bere.*
I will not be privy to so great a crime.	*Non voglio essere complice d' un si gran delitto.*
He cast on me a dejected look.	*Mi guardò con occhi sbattuti.*
The property falls to him.	*I beni scadono a lui.*
There is no escape.	*Non v' è scampo.*
He is a little crazed.	*Egli ha un poco dello scemo.*
I fall ill every six years.	*Cado ammalato di sei in sei anni.*
That woman drives me out of my senses.	*Essa mi fa uscire di senno.*

Seriously?	*Da senno?*
That woman has a very slanderous tongue.	*Quella donna ha una lingua serpentina.*
Are you in earnest?	*Parlate voi da senno?*
These shoes pinch my feet.	*Queste scarpe mi serrano i piedi.*
He bent his fist at me.	*Mi mostrò il pugno.*
I will do all in my power to please and serve you.	*Farò ogni mio sforzo per piacervi e servirvi.*
What a beautiful girl that is!	*Quanto è bella quella fanciullina!*
She is beloved even by her enemies.	*'E amata sino dai suoi nemici.*
Walk a little slower.	*Camminate più adagio.*
She talks at random.	*Ella apre la bocca a caso.*
She is the sport of every one.	*Essa è il ludibrio di tutti.*
I was alone with him.	*Stetti con lui da solo a solo.*
He took me by surprise.	*Mi prese all' improviso.*
I do not know what will be the issue of my designs.	*Non so che esito avranno i miei disegni.*
She leads a very penurious life.	*Ella mena una vita molto povera.*
I would fain be rid of that man, and don't know how.	*Vorrei ben sbarazzarmi di costui, e non so come.*
She is dying of thirst.	*Ella muore di sete.*
The rose is the queen of flowers.	*La rosa spicca tra tutti gli altri fiori.*
I would die most willingly.	*Vorrei render lo spirito volontieri.*
This rose begins to blow.	*Questa rosa commincia a spuntare.*
I am accustomed to rise at break of day.	*Son solito a levarmi allo spuntar del giorno.*
Now I shall succeed, for I have two strings to my bow.	*Adesso riuscirò, poichè tengo il piede in due staffe.*
It is necessary to impress that on your mind.	*Bisogna che vi mettiate questo in testa.*
Will you let me alone?	*Volete lasciarmi stare?*
I stand on the defensive	*Sto sulla difesa.*
We shall advance.	*Faremo strada.*
I am choked with thirst.	*Ardo di sete.*
I will frighten you to death.	*Ti farò morir di spavento.*
She must be let blood.	*Bisogna cavarle sangue.*
I tell it to you as a great secret.	*Ve lo dico in segretezza.*
It is whispered about town.	*Si susurra per la città.*
She is gone to Paris.	*'E andata a Parigi.*
How do affairs stand?	*In che termine sono le cose?*
Where shall we land?	*Dove piglieremo terra?*
He is always hunting after riches.	*Va sempre in traccia di ricchezze*
I am at my wit's end.	*Perdo la tramontana.*
It is the inevitable lot of all to die.	*Dobbiamo tutti render il tributo alla natura.*
Hasty climbers have sudden falls.	*A cader va chi troppo in alto sale.*
I must set you to rights, sir.	*Bisogna ch' io vi faccia stare a dovere, signore.*

We all five went to the opera that night.	*Tutti e cinque andammo all' opera quella sera.*
He is a very deserving man.	*E un uomo di gran vaglia.*
He is very fond of hunting.	*Egli ama molto la caccia.*
I am not of your opinion.	*Ho l' animo vario dal vostro.*
I was eye-witness to it.	*Io vi fui testimonio oculare.*
I am not in a humour to study to-day.	*Non sono in vena di studiar oggi.*
I will tell you your fortune.	*Io ti dirò la tua ventura.*
They have reduced me to beggary.	*Mi hanno ridotto al niente.*
They came to blows.	*Vennero alla mani.*
I agree with you.	*Sono del vostro parere.*
You are very welcome.	*Siete il ben venuto.*
He is at the last extremity.	*'E agli ultimi estremi.*
He is sincere in what he says.	*Egli è la bocca della verità.*
Do you say so in earnest?	*Me lo dite da vero?*
I say so in earnest.	*Ve lo dico sul serio.*
Learning ought to be more esteemed than riches.	*Il sapere deve stimarsi più delle ricchezze.*
Now it is your turn.	*Adesso tocca a voi.*
He was almost dead.	*Era quasi morto.*
Her politeness quite overpowers me.	*Ella mi vince di cortesia.*
Can you have the heart to leave me?	*Ti basterebbe l' animo di lasciarmi?*
While there is life there is hope.	*Chi ha vita ha speranza.*
He lives from hand to mouth.	*Egli vive giorno per giorno.*
He is light-fingered.	*Egli ha le mani leste.*
He is very expert at his business.	*'E unico nel suo mestiere.*
No one heeds what he says.	*Egli non ha voce in capitolo.*
That is not in fashion.	*Questo non è alla moda.*
I long very much to see him.	*Muojo di voglia di vederlo.*
I wish you well.	*Ti voglio bene.*
And I too.	*Ed io ancora.*
I don't know which way to turn.	*Io non so adesso dove vólgermi.*
Cunning men are sometimes caught.	*Si pigliano anche delle volpi.*
The weather begins to grow cold.	*Il tempo si mette al freddo.*
I will turn it over in my mind.	*Ci penserò un poco.*
She always baffles my designs.	*Ella rende sempre vani i miei disegni.*
I am ever the sport of fortune.	*Io sono sempre il bersaglio della fortuna.*
I am disheartened.	*Mi sento scoraggito.*
Alas! man is everywhere the same—the slave of ambition, the victim of his passions.	*Oimè! l' uomo è da per tutto i. medesimo; lo schiavo dell' ambizione, la vittima delle passioni.*

SCELTA
DI VARIE STORIE,

AD USO DE' PRINCIPIANTI.

DISPREZZO DELLE RICCHEZZE.

BIANTE, uno de' sette savj della Grecia, allorchè Pirene sua patria fu presa da' nemici dopo un lungo assedio, e che ciascuno se ne fuggiva col più di roba che poteva recar seco, egli solo partì lentemente, e senza portare cosa veruna. Un curioso maravigliandosi di ciò, disse: "perchè te ne vai, o Biante, senza portar teco qualche cosa?" Cui egli rispose; "io porto meco tutto ciò che ho di buono;" volendo dire la scienza che possedeva, e che a lui pareva il maggior bene che l'uomo possa avere nel mondo.

AMOR DELL' AGRICOLTURA.

Cincinnato trovandosi in villa, ed arando il suo podere, ebbe la nuova che, in un urgente bisogno della republica, era stato creato Dittatore di Roma; onde, girati gli occhi intorno alle sue coltivazioni, disse, sospirando: "Dunque perderò io il frutto di quest' anno?" come s'egli stimasse più quello, che la suprema dignità nella patria. E ciò non deve far maraviglia; poichè chi conosce appieno i beni e i piaceri della villa, non può sopportare l'imbarazzo delle gran signorie, e degli amplissimi stati. Virgilio disse a questo proposito:

"O troppo fortunati contadini,
Se conosceste il bene de' vostri campi!"

CONTADINO DIVENUTO GRAN FILOSOFO.

Democrito filosofo, essendo un giorno uscito d'Abdera, incontrò un giovane del contado, chiamato Protagora, che portava sulle spalle un fascio di legna molto destramente legato. Democrito, maravigliato di ciò, domandò al giovane s'egli avea a quel modo legato il fascio; e questo rispondendo di sì, il filosofo lo pregò cortesemente a disciorlo, e a legarlo di nuovo nel modo stesso, il che egli prontamente eseguì. Democrito, scorgendo un maraviglioso ingegno nascosto sotto a que' cenci, gli favellò in questa guisa: "Figliuolo, fa a modo mio; lascia quest' esercizio, chè potrai col tuo ingegno operare, in processo di tempo, cose assai migliori." Lo menò seco a casa, e gl' insegnò la filosofia e le scienze; onde divenne poscia così celebre professore, che Platone non isdegnò d' intitolargli uno de' suoi dialoghi. Scrisse le leggi a' Turrj, popoli d' Italia, e molte altre cose che sono state consumate dal tempo.

TALETE RISPONDE AD OGNI QUESITO.

Talete Milesio, uno de' sette savj della Grecia, essendo interrogato, che cosa fosse la più antica di tutte le altre, rispose, Iddio, perchè egli fu sempre. Che cosa più bella? Il mondo, perchè è l'opera di Dio. Che cosa più capace? Il luogo, perchè egli comprende ogni altra cosa. Che cosa più comoda? La speranza, perchè, perduto ogni altro bene, questa rimane sempre. Che cosa migliore? La virtù, perchè senza essa, non si può dir cosa buona. Che cosa più veloce? La mente dell' uomo perchè in un momento ella scorre per tutto l'universo. Che cosa più forte? La necessità, perchè ella supera ogni ostacolo. Che cosa più facile? Dar consiglio agli altri. Che cosa più difficile? Conoscer se medesimo. Che cosa più savia? Il tempo, diss' egli, perchè viene a capo di tutto.

ANASSAMENE SALVA CON UN PRUDENTE STRATAGEMMA LA PATRIA DA GRAVISSIMO PERICOLO.

I Lansaceni favorironc sempre la parte di Dario contro Alessandro Magno: onde Alessandro, avendo superato Dario, andava, pieno di sdegno, a prender di loro una terribil vendetta. Anassamene ch' era stato maestro d'Alessandro, andò ad incontrarlo, per impedire, se poteva, la distruzione della sua patria. Alessandro, avendo saputo che costui veniva, e immaginandosi per qual cagione, si voltò all' esercito, e giurò per tutti gli Dei, che farebbe ostinatamente tutto il contrario di quello che Anassamene richiedesse. Anassamene, informato del giuramento, si presentò ad Alessandro, e fu accolto da lui benignamente siccome al solito. Domandato poi che nuova recasse, e quel ch' egli venisse a fare, rispose: "Vengo, invitissimo re, a pregarti che tu faccia rovinare Lansaco infino da' fondamenti, e saccheggiare ogni cosa, e che tu non abbia alcun rispetto a' tempj, non agli uomini, non alle donne, non all' eta di veruno, mettendo tutto a ferro ed a fuoco." Si dice che Alessandro, sorpreso da un tale stratagemma, e legato dal giuramento, perdonasse umanamente a' Lansaceni.

L'IMPOSSIBILITÀ E LA POVERTÀ.

Temistocle mandato all' isola d' Andro per raccorre danari, entrato in consiglio, fece la sua proposta; ma trovandovi difficoltà, disse: "Andriani, io vi porto due Dee, la persuasione e la forza; prendete ora quella che più vi piace." Gli Andriani risposero prontamente: "E noi ancora, Temistocle, abbiamo due Dee, la povertà, e l' impossibilità; prendete ora quella che più v' aggrada."

SPESE ECCESSIVE FATTE PER LA TAVOLA

Lucullo, opulentissimo Senator di Roma, avea fissate le spese della tavola secondo le stanze del suo pala-

gio, che prendevano nome da varj Dei. Onde dovendo improvvisamente dare una cena a Pompeo e a Cicerone, gli bastò di dire all' orecchio ad uno de' servitori: si cenerà in Apolline; e la cena fu apparecchiata secondo la spesa fissata a quella stanza, di mille dugento cinquanta scudi d' oro. Una volta, non cenando alcuno con lui, gli fu imbandita la mensa con un apparecchio assai moderato; onde, chiamato a se il maestro di casa, gli fece gran rimproveri, ed egli si scusò con dire: " Io non sapeva che vi fosse bisogno di un sontuoso banchetto, essendo voi solo." Allora Lucullo soggiunse: " Non sapevi tu che Lucullo era per cenar con Lucullo?"

SCARPE DI UN FAMOSO ZOPPO.

Damone, zoppo famoso fra' Greci, avea i piedi così mal fatti e difformi, che per fargli un pajo di scarpe che gli stessero bene, un valentissimo calzolajo non v' impiegò meno d'un mese. Avvenne che un ladroncello gli entrò in casa di notte, e non trovando altro da portar via, gli rubò le scarpe fatte con tanto studio e con tanta fatica. Il povero zoppo, levatosi la mattina di letto, non ne fece rumore con alcuno, non se ne dolse, come avrebbe fatto un altro, ma solamente alzò gli occhi al cielo con queste parole: " Io vi prego, o Dei superni, di far questo miracolo, che le scarpe che costui mi ha, poco fa, involate, gli si confacciano; il che seguirà, quando i suoi piedi saranno resi stroppiati come i miei."

L'ARTE DELUSA CON L'ARTE.

Corace promette a Sosio d' insegnargli la Rettorica, e Sosio promette a lui di pagargli il premio, quando l' avrà imparata. Ma avendola poi appresa, non volea soddisfarlo; sicchè Corace lo chiamò in giustizia. Sosio confidando nell' arte sofistica, gli domanda in che consiste la Rettorica; Corace risponde, ch' ella consiste nel persuadere Dunque," dice Sosio, " se io persuado i

giudici di non doverti dar niente, io non ti pagherò, perchè avrò vinta la lite: se non li persuado non ti pagherò neppure, perchè non avrò imparato a persuadere; perciò farai meglio a desister dalla tua impresa." Ma Corace, che ne sapeva più di lui, ritorse il suo argomente in questo modo, e disse: "Anzi se tu persuadi i giudici tu mi pagherai, perchè avrai imparato a persuadere: se non li persuadi, tu mi pagherai, perchè perderai meco la lite: sicchè per ogni modo tu mi devi soddisfare."

ACCORTEZZA DI DONNA.

Protogene, pittor famosissimo, avea dipinto un Cupido di straordinaria bellezza. Essendo egli follemente invaghito di Frine, e domandandogli costei qualche sua bell' opera, le diede arbitrio d' eleggersi qual fra tutte volesse, pensando che non avrebbe avuto tanto discernimento da scegliersi la migliore, vale a dire, il Cupido; ma la cosa, andò altrimenti. Trovandosi egli un giorno nella di lei casa, ella fece venire alcuni all' improvviso ad avvertirlo, che il suo studio, con tutto ciò che v' era dentro, ardeva miseramente. Allo strano annunzio, si levò Protogene in fretta, andò alla finestra, e dimandò loro con grande angoscia se, in tanto incendio, il suo Cupido era salvo. Allora l' astuta femmina sorrise, e volle quel Cupido, a fare il quale Protogene aveva impiegato due anni.

BENEFICIO RESO AD UN NEMICO.

Licurgo, riformatore dello stato Lacedemoniese, superò ogni altro in bontà, e piacevolezza di natura. Avvenne che in una sedizione mossa contro di lui, pel rigor delle leggi da esso stabilite, gli fu, con un colpo di bastone, cavato un occhio. Subito che fu calmato il tumulto, gli venne dato nelle mani colui dal quale era stato ferito, affinchè ne prendesse quella vendetta che stimerebbe opportuna. Ma egli, lungi dal fargli alcun male, lo ritenne seco domesticamente, istruendolo di modo in ogni dis-

ciplina è virtù, che alla fine dell' anno lo condusse nella pubblica radunanza altrettanto savio e virtuoso, quanto era prima vizioso e dissoluto. E voltato al popolo: "ecco," disse, "colui che mi deste superbo, insolente, e sfrenato, e ch' io vi rendo ora piacevole, benigno, ed utile al vostro servizio."

FILOPEMENE PRESO PER UN SUO FAMIGLIO.

Filopemene, famoso generale degli Achei, aveva un aspetto sì ignobile e sì difforme, che pareva un uomo tratto piuttosto dalla feccia del volgo, che nato per governare le genti. Un giorno, essendo alla caccia, fu costretto di ritirarsi in casa d' un suo amico, avendo seco un solo de' suoi famigli. Avendo picchiato alla porta dell' amico, la moglie s'affacciò alla finestra, domandando quel che cercassero; a cui il servitor di Filopemene rispose, che il generale degli Achei veniva ad alloggiar quivi. La donna, credendo che fossero due servitori di Filopemene, aperse loro immediatamente la porta, e disse ad ambedue, che si sedessero, mentre ella mandava il suo famiglio a darne avviso al marito, ch' era allora fuori di casa. Intanto cominciò a preparar la cena, tutta affannata e confusa, e disse a Filopemene d' ajutarla a fare il fuoco, acciò fosse pronta la cena del suo Signore. Ond' egli, presa un' accetta in mano, cominciò a tagliar delle legna, e in questo mentre sopravvenne il padrone di casa, e riconosciuto Filopemene, gli disse riverentemente: "Che fate, Signor mio, con quest accetta?"—"Io pago," diss' egli, "la pena della mia bruttezza."

ANEDDOTI E FACEZIE.

RISPOSTA MAGNANIMA DI SIGISMONDO.

Alcuni Cortigiani volevano far intendere all' Imperator Sigismondo, che pareva loro mal fatto di colmar di benefizj i suoi nemici, in vece di dar loro la morte, che meritavano. "Che! non si chiama forse," disse loro l' Imperatore, "uno sterminare i miei nemici, il saper cambiarli in altrettanti amici?"

RISPOSTA AUDACE D'UN CORSARO.

Domandando Alessandro Magno ad un Corsaro, ch gli era stato menato prigione, per qual cagione egli fosse stato sì ardito di rubare, e d' infestare il mare: "Per mio profitto," rispose egli, "come fai tu, Signore: ma perchè io lo fo solamente con una gaiea, son chiamato Corsaro, e tu, perchè lo fai con un' armata, sei chiamato Re." Quest' audace risposta piacque tanto ad Alessandro, che lo fece incontinente liberare.

RISPOSTA NOBILE DEL TASSO.

Una persona suggeriva al gran Poeta Tasso un' occasione favorevole di screditare, o anche di far morire un uomo, che gli aveva fatto mille ingiurie. Il Poeta rispose: "io non cerco di toglier nè riputazione, nè vita a colui; vorrei bensì potergli toglier quel mal talento, onde si sforza sempre di nuocermi."

UN PITTORE DIVENUTO MEDICO.

Un Pittore di poca abilità si mise a fare il Medico, ed abbandonò la sua prima professione. Interrogato del

perchè, rispose: " Nella Pittura ci conviene esporre agli occhi di tutti gl' intendenti le opere nostre, ed ogni minimo difetto ci fa perdere il credito. Nella Medicina poi, i malati che muoiono per colpa nostra, sono sepolti, e non appariscono più a rinfacciarci."

REPLICA INGEGNOSA D'UN ORTOLANO.

Un Signore che era in villa, andando un giorno a passeggiare di fitto meriggio nell' orto, trovò l' Ortolano, che dormiva sdraiato all' ombra d'un grosso noce. " Come, gaglioffo," gli disse tutto inviperito, " quand' è tempo di lavorare, ti metti a dormire, eh! va, che non meriti di goder della luce del sole."—" È per questo," rispose l Ortolano, stropicciandosi gli occhi, " mi sono messo a giacere all' ombra."

IL GOVERNATORE ECCETTUATO.

Un Signore cenando a un' osteria in una piccola Città, quando fu sparecchiato, l' Oste gli domandò, come gli era piaciuta la cena. " Moltissimo," rispose quel Signore, " posso dire d'aver cenato bene al par di qualunque gran personaggio del Regno." " *Eccetto il Signor Governatore*," disse l' Oste. "" Io non eccettuo nessuno," rispose egli. " Ma voi dovete sempre eccettuare il Signor Governatore," replicò l' oste. " Ma io non voglio," soggiunse il Signore. In breve, la loro disputa si accese talmente che l' Oste, il quale era un Magistrato subalterno, fece chiamare il Gentiluomo davanti il Governatore. Questo magistrato, la cui capacità era in perfetto equilibrio con quella dell' Oste, disse con aria grave a quel Signore; Che, l'eccettuare il Signor Governatore in ogni cosa, era in quella città un inveteratissimo costume, che a tal costume era obbligato ciascuno d'uniformarsi, e che perciò lo condannava a pagare uno scellino di pena per aver ricusato di farlo. " Benissimo," rispose il viaggiatore, " ecco uno scellino, ma possa io morire se v'è nel mondo un più gran pazzo dell' Oste, *Eccetto il Signor Governatore*."

RISPETTO SPARTANO PER LA VECCHIEZZA.

Rappresentandosi in Atene un non so qual pubblico giuoco in onore della repubblica, avvenne che un vecchio Signore arrivò troppo tardi per trovar un posto vacante, che all' età, e dignità sua si convenisse. Molti fra la nobile gioventù, che osservarono in qual confusione ed imbarazzo egli si trovava, gli fecero cenno d' avvicinarsi ad essi, che disposti erano a fargli luogo. A tale invito quel rispettabile uomo s' aprì a stento il passo attraverso alla folla: ma come giunto il videro là, dove chiamato l' avevano, si presero giuoco di lui col tenersi stretti a sedere l' uno accanto all' altro, esponendo alle risate di tutto il consesso, il di lui giusto impazientarsi. Cotale scherno andò attorno a tutte le panche degli Ateniesi. Ora in tali occasioni, v' erano de' posti a parte anche pe' forestieri; e non sì tosto si fu quell' onorevole uomo verso i palchi degli Spartani ritirato, che questi, più virtuosi che cerimoniosi, si levarono tutti in piedi, e col maggior rispetto, fra di loro il ricevettero. Gli Ateniesi subitamente commossi da quell' esempio di virtù Spartana, che al degenerante animo loro faceva scorno, con alto strepito le applaudirono, e quel vecchio esclamò forte: "Gli Ateniesi conoscono le buone azioni, ma i Lacedemoni le fanno."

GIUSTEZZA E VENDETTA.

I Consoli di Firenze avendo intenzione di far fare una statua mandarono a chiamar Donatello, celebre ed eccellente scultore; il quale, come ebbe inteso il desiderio loro, domandò cinquanta scudi per prezzo di quell' opera. I Consoli, senza proferirgli nulla, la diedero a fare ad un altro scultore mediocre. Costui, dopo avervi impiegato moltissimo tempo, la recò a fine, il meglio che seppe, e ne domandò ottanta scudi. Di tal richiesta maravigliandosi i Consoli, dissero; che questo era un burlarsi di loro giacchè Donatello, uomo tanto illustre, non aveva domandato per l' istesso lavoro più di cinquanta scudi. In

somma non potendosi accordare, ne rimisero la causa al medesimo Donatello, il quale sentenziò, che fossero pagati allo scultore settanta scudi. Per lo chè alteratisi i Consoli e rammentandogli, ch' egli medesimo di cinquanta si sarebbe contentato, Donatello graziosamente disse: È vero che mi sarei contentato di cotesta somma; ma io avrei fatto la statua in meno d' un mese; mentre questo povero uomo, che a pena potrebbe esser mio scolare, vi ha impiegato più di sei mesi." Così Donatello si vendicò argutamente del torto che i Consoli avevano fatto al suo merito.

MEZZO EFFICACE DI FAR ESEGUIRE LE COMMISSIONI.

Quelli che danno Commissioni dovrebbero sempre cominciar dal dare il danaro per eseguirle. Un Curato Italiano, chiamato il Piovano Arlotto, fece intender ciò in una maniera bellissima ad alcuni de' suoi amici, che caricato l' avevano di commissioni nell' imbarcarsi ch' egli fece per Napoli. Ciascuno gli diede una piccola memoria in carta, ed uno solamente vi aggiunse il danaro richiesto per comprare quanto desiderava. Il Curato impiegò il danaro dell' amico conforme alla memoria datagli, e per gli altri non comprò cosa veruna. Al suo ritorno tutti andarono a trovarlo, sperando che egli avesse recato quanto gli avevano ordinato: "Signori," disse loro il Piovano, "imbarcato che io fui, distribuii le vostre memorie sul ponte della nave a fine di esaminarle, quando improvisamente levossi un vento, che le gettò nel mare, e non ho potuto ricordarmi di quello ch' esse contenevano:"—"Ma voi avete pur portato delle stoffe a un tale," disse uno di loro: "Verissimo," soggiunse il Piovano, "ma egli aveva inviluppato nella sua memoria dei ducati, il peso de' quali impedì al vento di portarla via insieme colle vostre ch' erano leggiere, ed ecco perchè me ne sono ricordato"

TITLES AND APPELLATIONS,

USED IN LETTERS AND MEMORIALS.

THE address on the Letter or Memorial is designated by the letter *A*; the commencement by the letter *B*; the appellation in the discourse by the letter *C*; and what is usually put at the conclusion by the letter *D*.

ROYALTY.

To a King.	*To a Queen.*
(*A.*) A Sua Maestà Reale Il Re di Prussia.	A Sua Maestà Reale La Regina della Gran Brettagna.
(*B.*) Sire *or* Maestà.	Maestà.
(*C.*) Sire, Maesta *or* Vostra Maestà.	Maesta *or* Vostra Maestà.
(*D.*) Conceda Dio lunghi anni a V. M. ricolmi d' ogni felicità,	Conservi Dio lungamente la M. V. a quelle prosperità che sotto il felicissimo e gloriossisimo suo governo godono i suoi popoli,
Di Vostra Real Maestà, Fedelissimo e devotissimo suddito.	Di Vostra Real Maestà, Umilissimo ed ubbidientissimo servitore.

PRINCES AND PRINCESSES OF THE BLOOD ROYAL.

To a Prince.	*To a Princess.*
(*A.*) A Sua Altezza Reale Il Principe Carlo, &c.	A Sua Altezza Reale La Principessa Amelia.
(*B.*) Altezza Reale.	Altezza Reale.
(*C.*) Altezza Reale *or* Vostra Altezza.	Altezza Reale *or* Vostra Altezza.
(*D.*) Rassegnandole il mio ossequio sono,	Sono con il piu profondo rispetto,
Di Vostra Altezza Reale, Ubbid^{mo} e devot^{mo} servitore.	Di Vostra Altezza Reale, Umil ^{mo} ed ubbid^{mo} servitore.

The sons, brothers, uncles, and the daughters of the king are addressed by *Altezza Reale.* All the other branches of Royal Family are styled by *Altezza Serenissima.*

THE NOBILITY.

The highest grade of nobility in Italy takes the title of *Principe*, although not related to the Royal Family. They alone have a right to the title of *Eccellenza;* however, this title is used also by all other grades of Italian nobility, as Dukes, Marquises, Counts, and Barons.

To a Prince.	*To a Princess.*
(*A.*) A Sua Eccellenza Il Signor Principe Borghese.	A Sua Eccellenza La Signora Principessa Braschi.
(*B.*) Eccellenza.	Eccellenza.
(*C.*) Eccellenza *or* Vostra Eccellenza.	Eccellenza *or* Vostra Eccellenza.
(*D.*) Desiderando occasioni per poterle dar prova della mia devozione ho l' onore di protestarmi, Di Vostra Eccellenza, Ubbid^{mo} e devot^{mo} servitore.	Ossequiandola distintamente ho l' onore d' essere, Di Vostra Eccellenza, Umil^{mo} ed ubbid^{mo} servitore.

Ambassadors, Ministers Plenipotentiary, Governors of provinces, and Generals receive also the title of *eccellenza.*

To the titles of Dukes, Marquises, Counts, and Barons, we add that of *Illustrissimo;* but the title of *Eccellenza* is often given to them by courtesy.

To a Duke or Marquis, &c.	*To a Duchess or Marchioness,* &c.
(*A.*) All' Ill^{mo} Signore Il Sig^{r} Marchese Pallavicini.	All' Ill^{ma} Signora La Sig^{ra} Duchessa N——.
(*B.*) Illustrissimo Signore.	Illustrissima Signora.
(*C.*) *V. S. or V. S. Illustrissima.*	*V. S. or V. S. Illustrissima.*
(*D.*) Colla massima stima ho l' onore di segnarmi, Di V. S. Illustrissima, Ubbidientissimo servitore.	Desiderando di poterle dar prove della mia costante devozione, sono col piu profondo rispetto, Di V. S. Illustrissima, Umil^{mo} ed ubbid^{mo} servitore.

To the daughters of a titled lady, it is customary to give the diminutive title: as, *Principessina, Duchessina*

Marchesina, Contessina; but the title of *Eccellenza* in the address is supplied by that of *Nobil Donzella.*

(*A.*) Alla Nobil Donzella
La Signora Marchesina N.N.
(*B.*) Signora Marchesina.
(*C.*) V. S. *or* ella.*
(*D.*) Intanto ho l' onore di essere,
Suo ossequiosissimo servitore.

Alla Nobil Donzella
La Signora Contessina N.
&c.

To the title of *Cavaliere* in Italian, Sir or Baronet in English, we add that of *Illustrissimo.* The lady receives that of *Nobil Donna* in the address.

All' Illustrissimo Signore
Il Sig^r^ Cavaliere B——, &c.

Alla Nobil Donna
La Signora B——, &c.

The eldest son takes by inheritance the title of the family; but it is customary for his other brothers and sisters to add after their name that of the family, in the following manner.

(*A.*) Al' Nobil Uomo il Signor Cavaliere P——,† de' Principi D'Oria.
(*B.*) Illustrissimo Signore.
(*C.*) V. S. *or* ella.
(*D.*) Sono con pienezza di stima, &c.

Alla Nobil Donna la Signora Contessa N——, de' Duchi Braschi.
Illustrissima Signora.
V. S. *or* ella.
Colla massima considerazione sono, &c.

The family name is omitted in addressing a distant relative; but any person allied to a noble family is addressed thus:

All' Nobil Uomo
Il Sig^r^ N. N.

Alla Nobil Donzella la Signorina N. N.

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* *V. S.* is the abbreviation of *vossignoria* or *vostra signoria,* your lordship or ladyship; for which *ella* is now almost generally substituted even in writing. See Rule X, ante.

† The title of *Don* is often given to them instead of *Cavaliere;* as, *Don Pietro B.,* Sir Peter B.; *All' Illustrissimo Sig^r^ Don Antonio Corsini, &c.*; and to the ladies that of *Donna:* as, *Donna Carolina, Donna Maria,* &c.

Magistrates and Colonels receive also the title of *Illustrissimo* in the address.

All' Illustrissimo Signore Il Sig^{r} N. N. Giudice di.... &c.	All' Illustrissimo Signore Il Sig^{r} Colonello P——, &c.

Esquires and wives of esquires, bankers, and professors of sciences* receive the title of *Pregiatissimo, Ornatissimo*, or *Stimatissimo Signore*.

(*A.*) All' Ornatissimo Signore Il Sig^{r} Paolo Monti.	Alla Pregiatissima Signora la Sig^{ra} Aurelia Colonna.
(*B.*) Signore *or* Carissimo Signore.	Signora *or* Carissima Signora.
(*C.*) Ella.	Ella.
(*D.*) Facendole i miei cordiali saluti mi dichiaro, Suo devotissimo servitore.	Salutandola infinitamente ho il piacere d' essere, Suo ubbidientissimo servitore.

Persons of inferior rank receive simply the title of *Signore*.

When we write to our friends and relatives, we use in Italian *voi* or *tu* for their appellation, according to the degree of our friendship or intimacy with them. *Tu* is generally used between two brothers, sisters, and cousins, and also between two very intimate friends. But in speaking or writing to our parents, uncles, and aunts, *voi* or *ella*, and not *tu*, must be used. Young people must not even use *tu* in addressing those relatives or friends who are much older than themselves.

(*A.*) Al Pregiatissimo Signore, *or simply*, al Signore, &c., *or* (according to his rank).	All' Illustrissima Signora, *or* alla Stimatissima Signora, &c., *or* (according to her rank).
(*B.*) Carissimo amico.	Cara sorella *or* cara Agnese.
(*C.*) Voi *or* tu.	Tu.
(*D.*) Salutandovi *or* salutandoti di cuore sono, Vostro *or* tuo vero amico, N. N.	Gradisci i miei cordiali saluti e credemi costantemente, La tua affezionatissima sorella, N. N.

* In addressing professors of sciences, who have distinguished themselves in their profession, the title of *chiarissimo* or *egregio* is often substituted for that of *pregiatissimo*: as, *al chiarissimo* or *all' egregio Signore, il Sig^{r} Professor Scarpa*, &c.

ECCLESIASTICAL DIGNITIES.

To Archbishops, Bishops, and Prelates.

(*A.*) All' Ill^mo^ e Revd^mo^ Signore
Padrone Colendissimo,
Monsignore N. N., Arcivescovo di Parigi.
(*B.*) Monsignore *or* Illustrissimo Monsignore.
(*C.*) Monsignore *or* V. S. Illustrissima e Reverendissima.
(*D.*) Ossequiandola rispettosamente le bacio la mano
Di V. S. Ill^ma^ e Revd^ma^
Umil^mo^ e Devot^mo^ servitore.

All' Ill^mo^ e Revd^mo^ Signore
Padrone Colend^mo^,
Monsignore N., Vescovo di Torino.
&c.

To Vicars-general, Deans, Archipriests.

(*A.*) Al Reverendissimo Signore
Padrone Colend^mo^
Il Sig^r^ Vicario Generale della Diocesi di M....
(*B.*) Reverendissimo Signore.
(*C.*) V. S. Reverendissima *or* ella.
(*D.*) Sono colla massima stima
Di V. S. Reverendissima,
Ubbidientissimo servitore.

Al Reverendissimo Signore Padrone Colend^mo^
Il Sig^r^ Arcipete di.....
&c.

To Curates and Priests.

(*A.*) Al Molto Reverendo Signore
Il Sig^r^ Don Paolo N——,
Curato di....
(*B.*) Molto Reverendo Signore.
(*C.*) V. S. Reverendissima *or* ella.
(*D.*) Sono rispettosamente,
Suo devotissimo servitore.

Al Reverendo Signore
Il Sig^r^ Don Giuseppe N——,
&c.

LETTERS.

LETTERA PRIMA.

Sig^r Compare Carissimo,

Mando il latore della presente da V. S. acciocchè le parli a mio nome di certe cose che da lui intenderà. La prego a compiacersi di prestargli fede, e di esaudirlo in quello che potrà. Mi raccomando a lei ed al suo signor padre, e salutandola di cuore ho il bene di essere,

Suo Affmo Compare,

Ghedi, 9 Aprile 1540. Paolo Gozzi.

Al Sig^r N. N.

LETTERA SECONDA.

Illustrissimo Sig^r Marchese,

La presente non è per altro che per raccomandarmi a V. S. Illustrissima, con inviarle qui annessa la memoria che si degnerà vedere risguardante il Sig^r Tommaso Maggi, gentiluomo Cremonese, acciocchè in conformità si degni (siccome io ne supplico V. S. Illustrissima) di scrivere al Sig^r Ferrante come ella mi promise; qual favore riconoscerò sempre dalla cortesia di V. S. Illustrissima, e le ne resterò obbligatissimo. Ed ossequiandola dovutamente pongo fine, coll' augurarle dal Cielo compiuta felicità.

Di V. S. Illustrissima

Ubbidmo e Divotmo Servitore,

Cremona, 4 Decembre 1594. Filippo Martelli.

All' Illmo Signore
Il Sig^r Marchese Pirro Gonzaga.

LETTERA TERZA.

Al Medesimo,

In questo punto che ho già inviato un' altra mia a V. S. Illustrissima, ho ricevuto la sua unitamente all' altra diretta all' Illustrissimo Sig^r Ferrante in favore del Sig^r Tommaso Maggi. Onde sono infinitamente grato a V. S. Illustrissima del favore che s' è degnata farmi, il quale io tengo per molto singolare. Supplicandola con ogni vivo affetto ad accrescere maggiormente il cumolo delle grazie sue verso di me col porgermi occasione spesso onde io possa corrispondere al di lei servizio.

E col più profondo rispetto, ho l' onore di essere,

Di V. S. Illustrissima

Obblig^mo e Divot^mo Servitore,

Cremona, 5 Decembre. N. N.

LETTERA QUARTA.

Nobile Amico Carissimo,

Dalla vostra del 16 corrente, ho inteso l' accomodamento che avete fatto col Cardinale di Mantova, il quale non mi dispiace, e spero che ne otterrete quei risultati che desiderate.

Quanto alla richiesta che mi fate, mi rincresce di non potere soddisfare alle vostre brame. Se io potessi ai miei amici giovare come vorrei, mi parrebbe di potere assai; così che in questo caso mi scuserete, procurando di fare alla meglio che potete e state sano.

Vostro Aff^mo Amico,

Piacenza, li 9 Gennajo 1744. Antonio Sforza.

All' Ill^mo e Collend^mo Signore
Il Sig^r N. N.

LETTERA QUINTA.

Eccellenza,

Il Sig^r Vespasiano Gonzaga mio Nipote, e stato da Sua Maestà Cattolica accettato in servizio dello Stato, e

così alla fine di Maggio prossimo disegnamo di mandarlo a Barcellona, sperando che da Vostra Eccellenza potremo ottenere una galera o due con le quali egli se ne potrà passare costà.

La supplico pertanto, se le è possibile per quel tempo, che si degni far alla Signora Donna Giulia Gonzaga, a Vespasiano, ed a me questa grazia, della quale prometto a Vostra Eccellenza che le resteremo sempre obbligatissimi servitori, e tanto più obbligati, quante più fossero le difficoltà che la dovessero ritenere di non farcela.

E con la debita riverenza mi confermo,

Di Vostra Eccellenza,
Obbligat^mo ed Ubbid^mo Servitore,

Mantova, ai 28 *Aprile* 1545. GIROLAMO CASTIGLIONE.

A Sua Eccellenza
Il Principe D'Oria,
Capitano Generale delle Armate Marittime, &c. &c.

LETTERA SESTA.

Stimatissimo Signore,

DALLA sua pervenutomi per via di Benedetto Concini, ho rilevato quanta sia l' amorevolezza con cui V. S. si è adoperata per l' affare di mia sorella, e la ringrazio infinitamente, pregandola nel tempo stesso a valersi senza cerimonie di quei deboli mezzi che sono in mio potere, mentre in ogni occorrenza sua mi troverà prontissimo a servirla. Rimettendomi a quanto le dirà da parte mia il suddetto, che anche a voce le farà testimonianza dell' obbligo mio. E pregando il Cielo onde le dia salute e felicità, sono con inalterabile stima.

Suo Devot^mo ed Obbligat^mo Servitore,

Roma, li 26 *Ottobre* 1750. N. N.

Al Pregiatissimo Signore
Il Sig^r Paolo Emilio Marcobruni.

LETTERA SETTIMA.

Amica Carissima,

Con infinito mio dispiacere ho inteso dalla sua del 10 corrente la perdita che ha fatta del Sig^r^ Francesco suo consorte, che sia in gloria, del che mi dolgo con lei con quel maggior affetto che io devo, poich' ella è rimasta priva di un caro compagno, e per il dolore che ne sente. Però convenendo che in questa vita, la quale non è che un corso alla morte, che viene dalla mano di Dio, noi dobbiamo tollerare i nostri dispiaceri, e conformarci al volere divino, come quello ch' è sempre migliore d' ogni nostro desiderio; prego V. S. a darsi pace, e non trovandomi atta a darle altro conforto, le auguro dal Cielo il colmo d' ogni prosperità nelle altre cose sue. E salutandola affettuosamente, sono con sincera stima,

Sua Fedelissima Amica,

Firenze, 18 *Agosto* 1570. Eleonora Strozzi.

All' Ill^ma^ Signora
La Sig^ra^ Marchesa Lucrezia D'Ancisa.

LETTERA OTTAVA.

Illustrissimo Signore,

L'ordinario di questa settimana non è arrivato che oggi, e così tardi che di già era partito il procaccio di Napoli; di modo che per esso io non ho potuto mandare il fagotto che da V. S. Illustrissima m' è stato inviato insieme alla sua del 3 corrente; ma lo manderò senza fallo fra un giorno o due per l' ordinario che suol partire ogni Lunedì, come manderò pure verso Mantova quelle robe, ch' ella mi scrive dovermi essere inviate da Napoli per lei, subito che mi capitano, e che mi si presenti un' occasione conforme al desiderio suo.

Intanto la ringrazio infinitamente del favore che mi fa col comandarmi, mentre nessuna cosa può essermi da parte sua più grata, nè che più mi assicuri ch' ella mi ami, e mi

tenga per quel servitore che veramente le sono. Perciò la prego di conservarmi sempre la sua grazia, e ad esser certa che quanto i suoi comandi saranno spessi e maggiori, tanto più segnalato sarà il favore che ne riceverò, e più chiari i segni ch' io le darò della prontezza e volontà mia di servirla.—Con che ho l' onore d' essere,

Di V. S. Illustrissima,

Divotmo Servitore,

Roma, 20 *Settembre* 1574. PIETRO PALLI

All' Illmo Sigr Andrea Gonzaga,
Marchese di Specchio.

LETTERA NONA.

Al Medesimo,

ALLA lettera di V. S. Illustrissima del 22 del passato, ricevuta da me ai 12 del corrente per mano di Francesco Spinola, non ho risposto prima, persuadendomi sempre di doverlo fare d' ora in ora, coll' avviso dei cavalli ch' ella aspetta di Spagna. I quali non essendo ancora capitati ho creduto di non tardar più a fare l' obbligo mio, assicurandola che in ogni occasione che da lei mi verrà data per servirla, sarà da me tenuta per segnalatissima grazia, e tanto più, quanto si degnerà comandarmi liberamente e con ogni confidenza, desiderando io, che mi consideri sempre per suo vero servitore.

Arrivando adunque i cavalli, non mancherò di dargliene subito avviso, con fare nello stesso tempo tutto quello che giudicherò poter essere di sua soddisfazione.

Intanto mi conservi nella sua pregiatissima grazia, e salutandola distintamente, mi confermo, &c.

Genova, 28 *Maggio* 1574.

LETTERA DECIMA.

Carissimo Amico,

I mio amico Bartoli, che ti presenterà questa mia, viene ora mandato dai suoi genitori all' Università di

Bologna per studiarvi la medicina. Non occorre che io ti dica, mio caro Anselmo, ch' egli desidera ardentemente di trovare in codesta città, dov' egli non conosce alcuno, una persona colla quale possa stringere amicizia, e che a un bisogno, giovare gli possa col consiglio è coll' opera. A chi dunque raccomandare, meglio che a te, il mio buon Bartoli? Ricevilo con amore ed, accordagli la tua amicizia che ben la merita, e te ne sia prova la famigliarità che io, stesso ho conservata con lui per più anni. In una parola, accoglilo come se fosse la mia stessa persona, e questo sarà il maggior piacere che tu possa fare al tuo

Affmo Amico,

Roma, 15 *Marzo* 1848. SAVERIO BUONALDI.

Al Pregiatissimo Signore
Il Sigr Anselmo Poggi.

LETTERA UNDECIMA.

Caro Amico,

VOI chiedete il mio avviso sul modo di leggere libri col maggior possibile profitto. Tutto ciò che di già fate a questo proposito, come mi narrate nella vostra lettera, sta bene a parer mio. Ma di due sole cose vorrei vedervi corretto, cioè del troppo leggere la sera e del troppo avidamente leggere ogni sorta di libri. Le ore della mattina sono più adattate alla lettura di tutto il restante del giorno, perchè dopo il sonno, la mente si trova più calma e più libera da quel peso che ordinariamente si sente dopo il cibo. Non vorrei poi vantarmi di leggere molti libri e con troppa avidità. Vorrei piuttosto legger meno e con maggiore riflessione, facendo più attenzione alla scelta dei libri che al loro numero. Fate a modo mio e ve ne troverete contento. Abbracciaudovi di cuore, sono

Vostro Vero Amico,

Di Casa, 12 *Luglio* 1847. GIACOMO MONTANELLI.

Allo Stimatissimo Signore
Il Sig Filippo Cenci.

LETTERA DUODECIMA.

Carissimo Zio,

La mia gioja nel sentirvi felicemente ristabilito in salute fu grandissima, come grandissimo fu il dolore che io provai nel tempo della vostra malattia. Non cesserò mai di ringraziare la Provvidenza che ha ridonato ai miei voti uno zio a cui tanto debbo e che amo di tutto cuore. Nulla più desidero ormai se non che la presente vostra convalescenza dia presto luogo ad un florido e durevole stato di salute. E da canto mio vi assicuro che farò quanto potrò per rendervi più dolce una vita che mi è sì preziosa, e sono affettuosamente,

Vostro Ubbid^mo^ Nipote,

Tivoli, 4 *Giugno* 1848. Stefano Belli.

LETTERA DECIMA TERZA.

Cara Eleonora,

Mi è venuta l' idea di scriverti in italiano pensando che ti trovi attualmente in Italia, dove deve risuonarti spesso all' orecchio questa bella lingua, e per mostrarti nello stesso tempo il progresso che ho fatto nella medesima. Questo rapido avanzamento lo debbo non solo alla mia assiduità, ma ancora all' ottimo metodo del mio maestro, il Signor * * * *; il quale evitando la noja degli antichi metodi mi ha messo allo studio pratico della lingua, facendomi sin dalla prima lezione, leggere, tradurre e scrivere delle composizioni graduali, spiegandomi di mano in mano le regole grammaticali, e parlando meco in italiano durante una parte della lezione. Quest' esercizio lungi dall' annojarmi mi è stato dilettevolissimo, e posso ormai, dopo un anno di studio, parlare e scrivere in questa dolcissima favella. Mio padre hà intenzione di condurmi seco lui in Italia l' inverno prossimo, ed allora avremo il piacere di trovarci insieme a Roma, dove pensiamo di trattenerci due o tre mesi.

Gradisci intanto i miei cordiali saluti unitamente a quelli di mio padre, e sperando di sentire in breve le tue notizie, sono sinceramente,

Tua Affez^ma Cugina,
MATILDE N.

Londra, li 6 Luglio 1844.

Alla Nobil Donna
La Sig^ra N. N.,
via.....
Roma.

LETTERA DECIMA QUARTA.

Caro Fratello,

ABBIAMO ricevuto la tua gratissima del 10 Novembre scorso, ed il favorevole racconto che ci fai della città di Roma e dei suoi contorni, ci fa desiderare sommamente di vederla. Ti scrivo io stessa questa volta perchè papà brama che io m' eserciti a scrivere in italiano. La primavera si mostra quì sotto i più favorevoli auspicj; un seguito di belle giornate ha succeduto al freddo ed alla pioggia; un sole non mai adombrato da nubi, e l' aria soave che spira sulle vette convicine dove si va come sai al passeggio sul far della sera, rendono al cuore un inesprimibile diletto. Sono contenta d' udire che ti diverti molto alla caccia con i tuoi amici, e suppongo che avrai già veduto quanto vi è di più rimarchevole concernente le belle arti.

Papà ed io ti facciamo tanti saluti, ed in attenzione di un tuo sollecito riscontro sono con tutto l' affetto,

Tua Affezionatissima Sorella,
AURELIA.

Siena, 2 *Gennajo* 1847.

All' Ornatissimo Signore
Il Sig^r N. N.,
via.....
Roma.

LETTERA DECIMA QUINTA.

Cara Amica,

È molto tempo che son priva dei vostri stimabilissimi caratteri, e non so cosa pensare di questo vostro silenzio.

Siete forse indisposta o non volete più scrivermi? Ditemi che cosa ha da essere della nostra amicizia. Non vi dico altro perchè sono in collera e non voglio far pace con voi se prima non vi giustificate meco. Scrivetemi dunque, e togliete da si penosa incertezza,

La VostraSincera Amica,
Verona, 11 *Aprile.* Luisa Paoletti.

Alla Pregiatissima Signora
La Signora Teodora S.

LETTERA DECIMA SESTA.

Amica Carissima,

Voi mi avete fatto dei rimproveri che credo di non meritarmi. Per ben tre volte vi ho dato delle mie notizie, e questa è la quarta volta che vi scrivo. Qual colpa ci ho io se le lettere non giunsero alla loro destinazione? Ero quasi ridotta a pensar male di voi. Vorrei che foste men precipitosa in giudicarmi, e che vi persuadeste una volta per sempre che io sono sinceramente,

Vostra Fedele Amica,
Napoli 17 *Aprile.* Teodora S.

Alla Stimatissima Signora
La Sig^ra^ Luisa Paoletti.

SHORT NOTES AND CARDS.

LETTERE D' INVITO, BIGLIETTI, ETC.

Amico Carissimo,

V' invito per Martedì prossimo alla caccia delle beccaccie nella mia tenuta di Belmonte. Vi si troveranno diversi nostri amici e la vostra compagnia ci sarà graditissima. Spero che mi farete questo favore, e col desiderio di vedervi mi confermo.

Vostro Sincero Amico,
LORENZO CASTELLI.

Di Casa, 6 Aprile.

All' Illustrissimo Signore
Il Sig^r Avvocato Belfiore.

Stimatissima Signora,

LE sarei infinitamente obbligata se volesse favorirmi a pranzo domani, per avere così il bene di passare qualche ora insieme. Ci saranno alcune nostre amiche e fra le altre, Adelaide M—— e mia cugina Elisa. Pranzeremo alle sei.

Sono con i più distinti saluti.

Sua Vera Amica,
TERESA B.

Martedì mattina.

Alla Nobil Donna
La Signora D. L.

Amabilissima Signora Teresa,

ACCETTO di cuore il di lei invito per domani ed avrò molto piacere di trovarmi nella sua amabile compagnia, ed in quella delle nostre stimabilissime amiche.

Faccia da mia parte mille saluti alla sua signora madre, e mi creda per sempre,

Sua Affma Amica,
D. L.

All' Illustrissima Signora
La Sigra Contessa Teresa B.

Signore,

Dovendo io partire fra pochi giorni per Napoli, le sarei infinitamente grato se ella volesse avere la bontà di favorirmi qualche lettera di raccomandazione per qualche suo amico di quella città. Ella renderebbe un grandissimo servigio al suo,

Divotmo ed Obbligmo Servo,
N. N.

Via del Fiore, n° 3.

Sabbato.

Per Chiedere Udienza ad un Personaggio.

Signore, *or* Eccellenza,

La prego di accordarmi una breve udienza, e a degnarsi di farmi sapere il giorno e l'ora, in cui potrò recarmi presso di lei, *or* di Vostra Eccellenza.

Sono intanto col più gran rispetto,

Il di lei, *or* di Vostra Eccellenza,
Umilmo e Divotmo Servitore
N. N.

Via del Giardino, n° 16.

Lunedì.

Elena B——, saluta distintamente la Signora Luisa P——, e gradirebbe moltissimo se volesse tenerle compagnia al teatro stasera e verrà a prenderla col di lei legno alle sette.

Nel caso che la Signora Luisa fosse impegnata è pregata di una pronta risposta.

Sabbato mattina.

Luisa P——, facendo mille saluti alla Sig^ra^ Elena B——, si fa un piacere di dirle ch' essa accetta il suo grazioso invito per questa sera, e sarà ben fortunata di trovarsi nella sua amabile compagnia. Sarà pronta per le sette.

Sabbato.

Il Signor Marchese M——, saluta il Signor Conte L——, e lo prega di onorarlo colla sua stimabile presenza a pranzo, Giovedì prossimo alle sei.

Lunedì.

Il Signor Conte L——, riverisce il Signor Marchese M——, e gli dispiace moltissimo di non potere accettare il suo gentile invito per Giovedì, essendo già impegnato per quel giorno, rimanendogliene però stessamente obbligato.

Martedì.

La Signora N——, riverisce la Signora P——, e la prega di venire a passare la serata con lei Sabbato sera. Vi sarà numerosa compagnia e dopo cena si ballerà, &c.

Mercoledì.

La Signora P——, accetta con molto piacere l' amabile invito della Signora N——, e le fa cordialissimi saluti.

Giovedì.

Il Signore e la Signora D——, fanno mille saluti al signore ed alla Signora R——, ed hanno l' onore d' inviarli a pranzo per Mercoledì prossimo alle sei, o a sei ore.

Venerdì.

Il Signore e la Signora R——, fanno i loro più distinti saluti al Signore ed alla Signora D——, ed accettano con piacere l' invito per Mercoledì prossimo.

Sabbato.

LIST OF COMMON ABBREVIATIONS.

THE licenses taken by poets, and the abbreviations and alterations they make in words, in order to suit their metre and render their compositions more harmonious in sound, will at first present a few difficulties to the pupil; as will also the common and usual abbreviations. Some practice in reading the various authors will be required, to make him fully and quickly comprehend as he reads; indeed, so obscure are some of these licences and abbreviations, that the Italians themselves can scarcely comprehend them. Nor will this appear very surprising to any English persons, when they advert to the singularities of their own authors, and particularly of that great and original poet, Shakspeare. How many of his countrymen are there now who do not fully comprehend him in many passages, as well from the originality of his ideas, as the peculiarity of his style.

Accolo for *accoglilo*, receive him.
Aggia for *abbia*, I may have.
Aggi for *abbi*, have thou.
Agno for *agnello*, a lamb.
Altr' for *altro;* as, *altr' è la lor fortuna, altr' i lor nomi*, their fortunes are as different as their names.
Ancor' anco, for *ancora*, also, again.
Andianne for *andiamocene*, let us go away.
Appò for *appresso*, near to.
Audivi for *udii*, I heard.
Augei for *augelli*, or *uccelli*, birds.
Auso for *ardito*, bold.
Ave for *ha*, he has.
a V. S. B. L. M. for *a vostra signoria baccio le mani*, Sir, I kiss your hands, answering to, I am, sir, your most obedient servant.
Baccianne for *bacciamoci*, let us embrace.
Be' bei for *begli*, and *rai* for *raggi;* as, *ne' tuoi be' rai*, in the bright beams of thine eyes; *i be' raggi del sol*, the bright rays of the sun.
Capei for *capelli*, hair.
Ca for *casa*, house, place.

Calle for *strada*, street.
Cavai for *cavalli*, horses.
Ch' i' for *che io*, as *quella ch' i' gia cercando*, she who I was seeking.
Cheggio for *chiedo*, I ask.
Correm for *coglieremo*, we shall gather.
Crederia for *crederebbe*, he would believe.
Cre', *cred'* for *credo*, I believe.
Dea for *dia*, that I may give.
Deggi for *devi*, thou owest.
Deggia for *debba*, I may owe.
Denno for *debbono*, they owe.
Dì for *dite*, say; as, *ma dì perchè*, but say why: also, an augmentative; as, *dimmi perchè*, tell me why.
Dia for *dea*, a goddess.
Dicestu for *dicesti tu*, said'st thou.
Dillo for *dì lo*, tell it.
Dimmi for *dì mi*, tell me. These and other words assume a different appearance by doubling the consonants
Dirolti for *te lo dirò*, I will tell it to thee.
Dov' for *dove*, where, and sometimes even *dò* is met with.
Dutto for *dubito*, I doubt.
Fe. me. for *felice memoria*, of tender recollection.
Fec' for *fece*; as, *Oh! ingrata, e che fec' io perchè tu deggi odiarmi? Anzi, che non fec' io, perchè tu deggi amarmi?* O! ungrateful creature, what have I done that thou should'st hate me? on the contrary, what have I not done, that thou mightest love me?
Féllo for *lo fece*, he did it.
Ferno, *fenno* for *fecero*, they did, or made.
Fenne for *ne fece*, he made some.
Fera for *fiera*, wild beast, and for *ferisca*, he may strike.
Fersi for *si fecero*, they were made.
Felse for *se lo fece*, he made to himself.
Feste for *faceste*, you made.
Fia and *fie* for *sarà*, he shall or will be.
Fian and *fien* for *saranno*, they will be.
For and *fora* for *sarebbe*, he would be.
Fostu for *fosti tu*, wast thou?
Fue and *fussi* for *fu*, he was.
Haggio for *io ho*, I have, and *abbo* is sometimes to be met with.

Hallo for *lo ha*, he has it.
Halmi for *me l'ha*, he has it to me.
Havvi for *vi ha*, there is.
Holle for *le ho*, I have them.
Honne for *ne ho*, I have some.
Ind' for *indi*, from thence.
I' vo' ch' ei mora, for *io voglio che egli muoja*, I am resolved on his death.
La 've for *là dove*, there where; as, *la 've tu poni il piede*, there precisely where thou standest.
Len for *gliene*, to him of it.
Ma for *mali*, evils.
Me' for *meglio*, better, and for *mezzo*, half.
Medemo, *medesmo*, for *medesimo*, the same.
Men for *meno*; as *non men di esso eccellente*, not less excellent than he.
Merigge for *mezzogiorno*, twelve o'clock.
Merrò for *menerò*, I will conduct or lead.
Mo' for *ora*, now, just now.
'N for *in*; as, *poichè 'n breve ora fu condotto a morte*, since he was quickly led to execution.
The *i* is sometimes abbreviated when it begins a word preceded by a vowel; as, *schernir la mia 'nconstanza*, to deride my inconstancy
Nosco for *con noi*, with us.
Ogn' for *ogni*, each, every.
Ond' for *onde*, whose, of which, or in which.
Or' for *ora*; as, *or' mentre che i fanciulli crescan con gli anni*, now, while the children are growing up.
Ov' or, is very often used for *ove ora*, where now, as, *ov' or non oso appena mover pur un sospir*, where now I dare scarcely suffer a sigh to escape.
Pato for *patisco*, I suffer.
Pera for *perisca*, I may perish.
Po' for *poco*, little.
Ponno and *pon* for *possono*, they can.
Porr' for *porre*; as, *porr' in oblio l' ingiuria*; to bury the injury in oblivion.
S' for *se*, if; as, *s' io ti veggio, vuoi ch' i' dorma avanti al sol degli occhi tuoi?* If I see thee, wilt thou have me sleep before the bright beams of thine eyes?
Sallo for *lo sa*, he knows it.

San for *sanno*, they know.
Sommi for *mi sono*, I have.
So' for *sono*, I am.
Ste' or *stette*, he lived or resided, verb *stare*.
Ta' for *tali*, such.
Te' for *tieni*, hold thou, or thine.
Tiello for *tieni lo*, hold thou it.
Tò for *togli*, take them away.
Tor for *torre*, *togliere*, to take away.
Tolo for *toglilo*, take it, or him away.
Tommi for *toglimi*, take me away.
Trannel for *traggilo*, draw it out.
Tranne for *eccettuane*, take from it, or except.
Tronche for *troncato*, cut off,
U' for *ove*, where, or in case.
V' for *vi*, you, before a vowel; as, *v' andava cercando*, I was seeking for you.
V' and *'ve* for *dove*, where, and even *ú* is met with.
Valso for *valuto*, worth.
Vanne for *vattene*, go thou away.
Ve' for *vede*, he sees.
Vegno for *vengo*, I come, as being softer.
Ver for *verso*, against, towards.
Vo' for *voglio*; as, *io vo' gir*, I will go; and likewise, *vol'* or *vogl'*.
The one which makes the best metre and harmony is employed.
Vuo' for *vuoi*; as, *or quant' avrò di spirito, vuo' ch' a tuo pro s' adopri*, now, what little courage I have left, thou wilt have devoted to thy service.

There are numerous other abbreviations and changes, of which a vocabulary was published by Vincenzio Peretti, called *Il Vocabolario Portatile*. To this vocabulary, in reading copious and ancient authors, it may be requisite to refer; but the foregoing are those which most commonly occur in general and modern compositions.

The very best grammarians have declared that poets and authors are allowed, and do take, such liberties with the language, that they must be left to themselves; having in a manner a language of their own.

EXTRACT

From the beautiful and admired composition of Count Guidubaldo De' Bonarelli, entitled "Filli di Sciro."

Atto Terzo—Scena Prima.

Celia.

Nerea, tù m' ancidesti;
Scoccò dalle tue labbra
L'ultimo colpo la mia morte! ahi lassa!
I' ardo, i'ardo, i'son tutta di foco,
Oimè, nè fia* ristoro
Al mio mortal incendio?
Amor, tù mi consiglia.
Aminta, anima mia,
Aminta, a te mi dono;
I' sarò tua; tù lieto;
Sarai fors' il mio amor, e la mia vita.
Oimè, che dico? io lieta,
Io viva senza Niso?
O Niso, O vita mia,
Ecco a te mi ridono;
Tu sarai la mia vita.
Ma s'io vivrò per Niso,
Morirò per Aminta. Eccomi in preda
Agli usati furori.
A Celia, O miserella, anco vaneggi?
Che pensi? Ove t' aggiri? in tale stato,
Priva d' ogni mio bene,
Certo non fia ch' io viva.
Godrò d'un sol? non me'l consenti amore.
E d'ambidue? Amor e'l ciel me'l vieta.
Dunque morir conviensi; altro rimedio
Non ha la morte mia, che la mia morte.

---

* Fia per sarà.

Ed io dovrò morire?
Nata appena morire! occhi dolenti
A voi poco fu dato
Di rimirar il sole, ah che pur troppo,
E vissi, e'l rimirai, Stolta, che piango
Il fin della mia vita?
E che spero vivendo?
Non altro, no, che pianto: e così dunque
Piango 'l fin del mio pianto; or venga, venga
La morte, e di sua mano
Gli occhi serrando, ella m' asciughi il pianto:
Per il mio pianto è nulla:
Altra maggior cagione
È ch'a morir m'invita,
Via più che 'l mio tormento,
L'altrui dolor mi duole.
O Nerea, O Nerea,
Dunque dell' amor mio
Arde Niso? arde Aminta?
More* per mia cagione Aminta e Niso;
Ed io, ch' ambo v' adoro,
O sfortunati amanti,
Son io, son io, che a forza,
Incontro a voi per troppo amor crudele,
Son io, ch' ambo v' ancido!
Ah, morrò, non temete,
Chè del vostro dolor fie† la mia morte
O rimedio, o vendetta. Oimè, la morte!
O fera voce! Animo vile, adunque,
Chi non teme due amor, teme una morte?
No, no vana pietà, pietà spietata,
Tardo vile timor, gelo mortale,
Per voi non fia più luogo in questo core.
Cedete omai, cedete
Allo sdegno, al furor, all' ira, al duolo.
Or ecco ignudo il seno,
Ecco armata la mano.
O man dappoca, e vile!
Così dunque tremando,

* More, per muore. † Fie, per sarà.

Vibransi i dardi? Ahi lassa, io non ho forza
Che'l mio furor secondi! Or tenti il piede
Quel che la man non osa.
O miei furori, o miei
Disperati dolori,
Voi mia fidata scorta,
Su su, venite, andiamo
Per altro calle* ad incontrar la morte;
Andiamo al precipizio: e non ci vuole
Molta forza a cadere.
Ma se cespuglio, o sterpo,
Fosse ritegno alla mortal caduta?
Così n' avvenne appunto
Ad Aminta di Silvia;
Ma fora† mia sciagura
Quel ch' a lui fù ventura.
Che farò dunque, O Dei
Del cielo, e dell' inferno?
Voi, voi, che m' inspirate
Il desio della morte,
Voi m' insegnate ancora,
Come per me si mora.‡

Scena Seconda—Filino, Celia

Filino.

O me infelice, O cara
Tutta la gioja mia,
O perduto mio bene!

Celia.

Che voce dolorosa
Quinci vien risonando?
Filino è questi.

Filino.

O Celia,
Piangi pur, Celia, piangi.

Celia.

E perchè ciò?

* Calle, per strada. † Fora, per sarebbe. ‡ Mora, per muora.

Filino.

Deh piangi,
Senz' aspettar ch' io dica
La cagion del tuo pianto.

Celia.

Ed a che novo* affanno,
Oimè, mi serba in sì poc' ora il cielo?
Ma ch' esser puote mai che più mi dolga?
Dì pur tosto, O Filino;
So ben che'l mio dolore
Non lascierà più luogo,
Che per altra cagion possa dolermi.

Filino.

Sconsolato Filin, Celia infelice!
La tua gioja, il mio bene,
La vaghezza de' prati,
Il Lor delle campagne,
L'amor della tua greggia,
Il tuo Capro gentile,
(Ahi me ne scoppia il core!)†
Il miserello è morto.

Celia.

O felice garzon, poichè si lievi
Son le miserie tue. Ma chi l'ancise?

Filino.

Pensa, che non fu già pastor, nè fera;‡
Chè seco a sua difesa
Sarei ben morto anch'io.

Celia.

E chi fu dunque?

Filino.

La malvagia pastura
D' un' erba velenosa, oimè, l'ancise.

* Novo, per nuovo. † Core, per cuore. ‡ Fera, per fiera.

Celia.

D' un' erba velenosa? or quindi certo
La via della mia morte il Cielo m' addita.
O Dei pietosi, adunque
Dell' alto mio dolor qualche pietade*
È pur salito in Cielo?

Filino.

Salito il Capro in Cielo?
O come cozzerà col Capricorno!

Celia.

Ma non vorrei tal volta,
Che l'error d'un fanciullo
La mia morte schernisse. E come sai
Che velenoso erbaggio
Abbia ucciso il mio Capro?

Filino.

Dirolti.† In sul meriggio, ardendo il sole,
Mossi la greggia inver‡ quel prato ombroso,
Poco quinci lontan, quello, non sai?
Che fra gli alberi, e'l rio sì fresche ha l'erbe;
Or quivi in arrivando
(Odimi, Celia,) mentre
Al suon della zampogna
Il belar della greggia
Saluta il pasco ameno,
Il tuo bel capro (ahi cara la mia vita!)
Tutto lieto e giulivo,
Correndo, e saltellando,
In si dolce maniere,
Con l' erbette scherzava,
Chè di me non ti dico,
Ma affè, tutta la greggia,
Lasciando la pastura,
Stava intenta a mirarlo.

---

* Pietade, per pietà. † Dirolti, per te lo dirò. ‡ Inver, per inverso.

Celia.

Breve, breve, Filino: io non ho tempo;
Dì tosto quel ch' io cheggio.*

Filino.

Adagio, ascolta.
Or in un batter d' occhio,
Tutto sen gía scorrendo il praticello:
E giunto in su 'l rigagno,
Là più vicino al colle,
Quivi si diede a pascolar d'un 'erba,
Che mai non vidi altrove; e così ingordo
Ei se la gía carpendo,
Che tutto m' ingrassava
Al saporito pascolar del capro:
Quand' ecco di repente (o fiero caso!)
Veggiol cader tremando;
Credi, ch' in un baleno io v'accorressi?
Io 'l miro, io 'l chiamo, io 'l pungo:
Ei mi rimira, e geme,
E fioco parea dir; Filino, i' moro.†
Così torbidi, e scuri
Gli occhi, quegli occhi belli,
Vidi fuggir fin entro 'l capo, e chiusi,
Lasso, morire il vidi.

Celia.

E pur non m' assicuro
Ch 'egli non sia rimaso
Svenuto, anzi che morto,
E per altra cagion, che di quel pasto.
Filin, poco t'intendi
O d' animali, o d' erbe,
Tu sei fanciullo ancor.

Filino.

Sì, ma Narete,
Quella sì folta, e sì canuta barba,

* Cheggio, per chiedo. † Moro, per muojo

Parti fanciullo ancn' egli,
Che poco d' erbe, o d' animai* s'intenda?

Celia.

Ma che disse Narete?

Filino.

Ei corse alle mie strida
Là dove sopra 'l capro
Io mi stava piangendo,
E poi ch' egli ebbe udita
La cagion del mio pianto,
Oh mal erba! Diss 'ei: caccia Filino,
Caccia la gregge altrove, e quinci in tanto
Fattosi al capro, il trasse
Ver la sponda del rio;
A me non diede il core
Di vederlo gittar nell' acqua, e tosto
Piangendo a te men corsi.

Celia.

Merita fede Narete;
Certa dunque è del capro
La morte, e la cagione.
Andiam, Filino.

Filino.

E dove?

Celia,

A ritrovar quell' erba.

Filino.

E che vuoi farne?

Celia.

A te di ciò non caglia.

---

* Animai, per animali.

Filino.

Ah con qual occhio
Rivedrò mai quel prato?

Celia.

Avacciati,* Filino;
Ove se' tu rimaso?

Filino.

Veggio Nerea che viene;
Deh lascia ch' io l'aspetti: ella suol darmi
Per ogni baccio, un pomo.

Celia.

Filin, Seguimi tosto;
Non voler ch' io m' adiri

Filino.

Or ecco i' vegno.
Oh, va come saetta.

Scena Terza.—Niso, Nerea.

Niso.

Deh fosse meco Aminta:
Udirebbe anch' ei l'istoria
Dell' altrui ferita, della mia morte.

Nerea.

Già udilla, e pianse. In lui
M' avvenni allor che Celia
Fece da me partita;
E le preghiere mie, le sue ripulse
Tutte gli raccontai:
Onde là presso al fiume
Ei si ramase addolorato, e mesto,
Per tua cagion s'intende.

* Avacciati, per affrettati.

Niso.

Or segui pur, che replicasti allora?

Nerea.

Come dunque, diss' io, Ninfa crudele,
E non vorrai che un infelice amante
Possa teco parlando
Narrar almeno i suoi dolori?

Niso.

Ed ella?

Nerea.

Non sia pastor, diss' ella,
O pelegrino, o paesan pastore,
Non sia pastor, ch' ardisca
Celia tentar d'amore;
Ciascun mi fugga, e taccia.
E se ce n' ha, ch' a mia cagion si doglia,*
Dica alle piante i suoi dolori, e creda,
Che men che Celia fien† sorde le piante.

Niso.

O fierissimo core!

Nerea.

Ma ciò fu nulla: il viso
Parlò più che la lingua;
Ma'l linguaggio fu scuro,
Ned io per me l'intesi:
In quel punto io le vidi
Impallidir le gote,
Scolorarle le labbra,
Lagrimar non la vidi,
Ma ben le vidi agli occhi
Senza lagrime il pianto;
Indi poi come sdegno
Prendesse di se stessa,
E di corai‡ sembianze;
Scosse il capo, e repente

* Doglia, per dolga. † Fien, per saranno. ‡ Corai, per corale.

Gli occhi raccesi, d' ira
Io la vidi avvampar, e minacciosa,
(Non so già contra cui) stringere il dardo.

Niso.

Contra me certo: ed io,
Io stesso andronne* adunque
A portarle divanti il petto ignudo,
Io stesso di mia mano
Aprirommi† di nuovo
Questa piaga recente,
Per far più breve, e larga
La via del ferro al core;
E poichè ad altro tempo,
Questa crudel mi nega
D' udir il mio dolore,
Udrà pur la mia morte.
Potrò pur in quel punto,
Che spingerà la bella mano il dardo,
In quel punto felice,
Potro pur dirle almeno,
Prima ch' io mora: i' moro.

Nerea.

O misero pastore! Oimè, non denno‡
Lagrimar soli i tuoi begli occhi; è forza,
Ch' al tuo pianto anch' io pianga.
Ma, Niso, figliuol mio, (vo' consolarlo)
E vero, ed io nol nego,
Celia, par che si mostri
Fuor di modo spietata;
Ma chi sa, che non finga?
Per me nol giurerei.
L' arte del finger viene
Per natura alle donne,
Disse colui, e ben diss' egli il vero.
Perchè dal nascimento

---

* Andronne, per me n'andrò. † Aprirommi, per mi aprirò.
‡ Denno, per debbono.

Se l arrecan da' padri; e però sanno,
Ancorchè ben fanciulle,
Sotto fiero sembiante
Portar in sen nascoso un core amante.
E poi, qual ch' ella sia,
Non può cangiar consiglio?
La donna è don del Cielo,
Ed a par della luna,
Cangia volto, e sembianza.
Non ti fidar s' ell' ama,
Non diffidar s' ell' odia;
Ma dalle* tempo almeno,
Ch' ella possa cangiarsi.
Vedi, che in un baleno
Non arde, e gela il Cielo.
L' alt'ieri, appena divenisti amante,
Appena hai sospirato; e non è tempo
Di disperar ancora.
Breve sospir non puote,
Per l'Ocean d'amor, trar l' alme in porto
Se' nel principio ancora, e già disperi.
Perchè al tuo fin non giungi?

Niso.

Io son, ahi lasso!
Nel principio d'amore,
Ma nel fin della vita;
Perchè fiamma sì grande,
Appena accesa, ha consumato il core.

Nerea.

Or ti raffida, e spera,
Per te non vo' che nessun' arte in somma
Da risvegliar, ove più dorme amore,
Intentata rimanga.
Io vo' ch' ad una ad una,
Tutte andiam ricercando
Le macchine d'amor. Dimmi ti prego,

* Dalle, per da le.

Hai tu dell' amor tuo
Fatta costei per altri mezzi accorta ?
Nè le mandasti pure
Co' guardi e co' sospiri
Le primiere ambasciate ?

Niso.

Sì, ma ché prò ? quando i sospiri miei
Per l'aria sparsi, li disperde il vento,
Pria che giungan al seno a cui gl'invio ?
E i guardi messaggieri infra gli amanti,
Divengon muti, e non san* più che dire
Quando mirando l'un l'altro non mire ?

Nerea.

Len'† dicesti mai nulla,
Mentre colà ferito
Ogn'or l' avevi a fianco ?

Niso.

Ah così morte avesse
Rannodata la lingua,
Cui male allor per me disciolse amore !
Allor fu, che da me ratta fuggendo,
Mai più non la rividi.

Nerea.

Nè le desti giammai
Altro segno amoroso ?
Qualche dono gentile ?

Niso.

Dono ? guardimi il Cielo.
Tentar Celia coi doni ?
Tratta ninfa gentil da donna avara
Io crederei coi doni
Rendermi un cor ben nato
Nemico, anzi che amante.

---

* San, per sanno. † Len', per gliene.

Nerea.

Mal credi, se pur credi;
Placan i doni il Ciel, placan l'inferno;
E pur non son le donne
Men avare ch 'l Cielo,
Più crude che l'inferno.
Il don, credimi, il dono
Gran ministro è d'amore, anzi tiranno;
Egli è, ch' a suo voler impetra e spetra.
Non sai tù, ciò ch' Elpino,
Il saggio Elpin dicea?
Che fin colà nella premiera etade,*
Quand' anco semplicetti
Non sapean favellare
Che d'un linguaggio sol la lingua, e 'l core;
Allor le amanti donne altra canzona,
Non s'udivan cantar, che dona, dona:
Quindi l'enne addoppiando,
Perchè non basta un don, donna fu detta.
E se c' è chi tapino
Brama di gir limosinando amori,
Non dica già, che sia
Da donna avara il desiar i doni;
Perochè l' avarizia
Dell' uom (ve' quel ch' io dico)
L' avarizia dell' uom, non della donna.
Sforza la donna a desiare i doni.

Niso.

Strane cose mi narri.

Nerea.

Ma però chiare: ascolta.
Avaro è l' uom cotanto,
Che spende ne' suo' amori, a mille, a mille
Passi, sguardi, sospiri,
Voci, pianti, preghiere, e sì v' aggiunge
Menzognette, e pergiuri,

* Etade, per età.

Anzi ch' egli s' induca
A donar pure una ben magra agnella;
Quinci dell' amor suo più certa prova
Non essendo, che 'l dono,
Creder può sol la Donna
Al donator amante: ed a ragione;
L' amor del donatore
Vinci il rigor di lei; quando ha già vinta
L' avarizia di lui, mostro maggiore.

Niso.

Deh, s' egli è ver, che 'l dono abbia possanza
Di vincer quell' indomita fierezza,
Questo core, quest' alma,
Tutta, quant' io mi sono,
Ecco di lei, fo dono.

Nerea.

Ah, ah! Questo è quel dono,
Che fan con larga man tutti gli amanti:
Val troppo un core, un' alma:
Non voglio, no figliuolo,
Che tù prodigo omai spenda cotanto,
Per te pur gli risparmia, e fa 'l tuo dono
Men caro, e più gradito.

Niso.

Io povero straniero, in questi campi
Senz' orto, senza greggia,
Ond' avrò che donarle?
Tù dàlle questo dardo:
Ei non è vile; mira
Il ferro, e l' asta.

Nerea.

È 'l ferro
Acuto e terso, l' asta
È nerbuta, e dritta,
Quale appunto conviensi
Per incontrar le grosse fere al bosco;

Ma per la man di Celia (a dirne il vero)
Troppo tenera e molle,
Parmi grave soverchio,
Il vibrerebbe appena..

Niso.

Saria buon questo corno?

Nerea.

Oh, oh, de' corni
Io son maestra; e pur l' altr' ieri appunto
A lei un ne donai,
E forse con tua pace, anco più bello.

Niso.

Or mi sovvien un don, che non fia mica
Di lei fors' anco indegno.

Nerea.

E l' hai d' intorno al collo?

Niso.

Mira, com' egli è bello.

Nerea.

Che è questo, che luce?
Trannel* fuori, ch' io 'l veggia.†

Niso.

Aspetta, or il disciolgo.

Nerea.

Ha pur la bianca gola,
Quasi, ch' io l'ho baciata.

Niso.

O del mio primo amore,
Del mio perduto bene,

---

* Trannel, per traggilo. † Veggia, per veda.

Disperata memoria,
Altra miglior fortuna,
Or va, ti doni il Cielo: Eccol, Nerea.

Nerea.

Deh chi vide giammai cosa più bella?
Come sembra tutto d' oro!

Niso.

È tutto d'oro.
Ma vanne,* e vedi tù, se puoi con esso
Ricomprarmi la vita;
Non indugiar, che pensi?

Nerea.

Niso, per dir il vero,
Partì da me colei
Sì turbata e sdegnosa,
Che più non credo omai ch' ella m' ascolti.
O che parlando io impetri.
Per altra man conviene,
Che se le porga il dono.

Niso.

Se m' abbandoni tù, Nerea, son morto.

Nerea.

Taci, chè 'l ciel m' aita.
Mira colà da lungi
Quella ninfa che vien: se non m' abbaglia
Lo sfavillar di quella sparsa chioma,
È Clori; anzi più tosto,
Perchè m' abbaglia, quinci
La riconosco: è dessa.
Altra non è, che spieghi
Chioma sì bionda al sole.
Ella è Clori, ella è 'l core
Di Celia, appunto è Clori,

* Vanne, per vattene.

Di cui Celia non vede
Più fida amica in Sciro. Oh te felice,
Se costei porta il dono!

Niso.

Ma io non la conosco;
Tu per me parla, e prega.

THE END.

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